

THE JOURNAL

OF THE

POLYNESIAN SOCIETY

CONTAINING

THE TRANSACTIONS AND PROCEEDINGS
OF THE SOCIETY

VOL. XXX.

1921.



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1921.

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THE JOURNAL

OF THE

POLYNESIAN SOCIETY

CONTENTS

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POLYNESIAN SOCIETY

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ANNUAL MEETING OF THE SOCIETY, FOR THE YEAR ENDING 31ST DECEMBER, 1920.

THE MEETING took place on the 28th January, 1921, at the Society's Library, Hempton Room, a number of the members being present; the President in the chair.

The minutes of last annual meeting were read and confirmed, after which the Annual Report and Accounts were read and passed, for which see below.

According to the rules of the Society, the President, Mr. S. Percy Smith retired, but was re-elected for the ensuing year. A ballot, in accordance with the rules, having been taken as to which two members of the Council should retire, the lot fell on Messrs. Fraser and Bullard. Mr. Fraser was re-elected, and Mr. R. H. Rockel, M.A., in place of Mr. Bullard who is leaving the district.

Mr. W. D. Webster was re-elected Auditor and thanked for his continued offices in that behalf; and Mr. W. H. Skinner was also thanked for preparing the Index to Vol. XXIX. of the "Journal."

Mr. Donald Monro Wilson, Dist. Surveyor, Kaitaia, North Auckland, was elected a member of the Society.

A discussion took place as to the advisability of printing some of the documents the Society possesses by increasing the size of the "Journal," and it was decided to do so if some promised help is forthcoming. Also further attempts are to be made to reproduce some of the earlier numbers of the "Journal" now out of print for which there is a constant demand.

ANNUAL REPORT OF THE COUNCIL, FOR THE YEAR ENDING 31ST DECEMBER, 1920

FOR the twenty-eighth time the Council of the Society has pleasure in presenting to the Annual Meeting its yearly report.

While numerous great and serious questions have disturbed the equanimity of the world, our little Society has pursued the even tenour of its way in endeavouring to fulfil the objects for which it was founded in January, 1892. That object, as we all know, is the preservation of all that can be ascertained of the ancient history, traditions, manners and customs, and languages of the Polynesian race, one of the most interesting and most ancient of all the—what may be termed—barbarous peoples of the earth. We may certainly look back with some amount of pride on the work accomplished during the past twenty-nine years as represented by the twenty-nine volumes of our quarterly "Journal," in which are recorded

for future students a large amount of original matter that but for our efforts would have been lost to the world for ever. The founders of the Society were actuated largely by the idea that we—the white branch of the Caucasian race—owed a debt to the other—the brown branch of the same race—to ensure that so far as possible a record of the latter branch should be preserved for the future. And so far as the means at our disposal have allowed we believe we have to a certain extent been successful. The full appreciation of what has been done, remains for later generations; and the time will come when a genius will arise who will, largely through our efforts, complete the solution of the question of the origin of the Polynesian race more completely than we, who are involved in a sea of detail, can attempt at present. The record of the white race in the south seas is but brief; at most some two centuries; and that has been not always to our credit in dealings with our brown brethren. We therefore have to look to the latter people to furnish us with the most important branch of knowledge which leads directly up to the love of country on which patriotism is based. It is the noble history of that little island at the antipodes of our Pacific homes that induces its patriotism. While we share in that glorious past of our own race, it is our duty to add to it another chapter by inducing the love of our southern homes which can only arise through a knowledge of its history, by the association of its local tradition with every spot, every mountain, river and plain. This feeling will arise more and more as time goes on; and we are very glad to notice that the younger generation of the present day, is showing more and more interest in the association of the traditions of the people we are largely supplanting, with the localities in which they live.

During the year past, our "Journal" has appeared regularly, and contains some 247 pages—about its average size. Did our finances permit, the "Journal" could be enlarged, for hitherto there has been no lack of original matter coming forward. Some of the matter in the "Journal," no doubt, fails to interest certain of our members, but it is all important in view of our objects, and will yet find its use. The demand for back numbers of the "Journal" continues unabated, but unfortunately we have arrived at that stage when such demand cannot be satisfied owing to several of the earlier volumes being out of print.

Our library continues to grow; largely due to the liberality of those Societies, etc., with which we exchange, and especially is this the case with American Institutions. Another very liberal institution with which we exchange is the Batavian Society of Arts, from which we received constant and valuable exchanges, unfortunately for most of us expressed in the Dutch languages. Our exchanges are by no means confined to Ethnology, for most of the sciences are represented in our library. The library in the Hempton Room is open to the public on two afternoons in the week, and at a rough estimate we received about 300 visitors this last year, many of whom are school boys looking up some subjects in which they are interested. On some subjects our library is probably as good as any in the Dominion; and we should gladly welcome more visitors. The thanks of the Society are due to those officers who attend at the library, and for the duties carried on in connection with the working of the Society. The correspondence alone is no light matter.

The Council regrets to report the death of four of our members: Mr. Wm. Churchill, one of the leading Philologists of Polynesian; Mr. T. W. Fisher, late Under Secretary, Native Dept.; Mr. Kenneth Wilson, of Palmerston North, and Mr. W. J. Birch, an original member of the Society, of whom there are now only eighteen members left on the roll. Two members have retired, and the

Council elected nineteen new members. Our membership stood, as at 31st December, 1920, as follows:—

Patrons	2
Honorary Members ..	11
Corresponding Members ..	12
Ordinary Members ..	191
Total ..	<u>216</u>

The above figures show an increase of twelve members; but against this probably some six members will have to be struck off the roll for non-payment of their subscriptions.

Reference was made last year to the expedition undertaken under the auspices of the Pauahi Bishop Museum of Honolulu, to study various aspects of natural history and ethnology in the Pacific. Some of the officers engaged in the work were already afield, and hopes are entertained that their efforts will result in much useful information. One officer is visiting the Austral Group lying to the S.E. of Rarotonga and which includes in it Rapa Island, from whence, if not too late, important information, especially as to the peopling of Easter Island ought to be obtained. In passing, we may call attention to the important work published during the year on Easter Island by Mrs. Routledge Scoresby who spent thirteen months on that island, and has described the results of her investigations in a large fully illustrated volume of some 400 pages. For want of knowledge of the language and what to ask the people, the authoress has not finally solved the mystery of this island, though otherwise she has largely added to our knowledge of the people and the sculptures located there.

In financial matters we end the year satisfactorily, as will be seen from the statement of our Treasurer, Mr. W. L. Newman, to whom the Council extends on behalf of the Society its deep sympathy in his late illness. It will be observed that we end the year with a credit balance of £50 10s. 9d. in the general account, and £181 0s. 3d. in the capital account.

Owing to the additional cost of postage the Council decided some months ago to increase the member's subscription from £1 to £1 1s. 0d.

POLYNESIAN SOCIETY.

BALANCE SHEET FOR YEAR ENDING 31st DECEMBER, 1920.

RECEIPTS.			EXPENDITURE		
	£	s d		£	s d
Balance from last year ..	47	2 5	Avery, Thomas: Printing and Publishing Journal—		
Life Members' Subscriptions (two) ..	20	0 0	No. 4 of Vol. XXVIII ..	37	7 6
Members Subscriptions and Sale of Journal ..	185	2 11	No. 1 of Vol. XXIX ..	36	12 6
			No. 2 of Vol. XXIX ..	45	1 3
			No. 3 of Vol. XXIX ..	36	9 0
			Stationery ..	1	7 6
			" Dawson, Ltd., Lithographers ..	1	5 0
			McDonald and Avery—Books for Library ..	5	6 0
			Saxton—Old Journals ..	2	10 0
			Transferred to Capital Account ..	20	0 0
			Insurance Premium on Library ..	1	6 8
			Custodian ..	3	6 8
			Postage ..	9	7 6
			Cheque Book ..	5	0
			Bank Charges ..	10	0
			Advertising Daily News ..	1	0 0
			Balance at Bank of New South Wales ..	50	10 9
	£252	5 4		£252	5 4
CAPITAL ACCOUNT.					
	£	s d		£	s d
To Balance, 1st January, 1920 ..	154	17 1	By Deposit at New Plymouth Savings Bank—		
Life Members' Subscriptions (two) ..	20	0 0	1st January, 1921 ..	181	0 3
Interest ..	6	3 2			
	£181	0 3		£181	0 3

Examined and found correct—

WILLIAM D. WEBSTER, Hon. Auditor.

W. L. NEWMAN, Hon. Treasurer,

New Plymouth, 12th January, 1921.

VOL. XXX.—1921.

MEMBERS OF THE POLYNESIAN SOCIETY

AS FROM 1ST JANUARY, 1921.

The sign * before a name indicates an original member or founder.

As this list will be published annually, the Secretaries would be obliged if members will supply any omission, or notify change of address.

PATRONS:

The Right Hon. Baron Islington, K.C.M.G., D.S.O., ex-Governor of New Zealand, Government Office, Downing Street, London
His Excellency The Right Hon. The Earl of Liverpool, M.V.O., G.C.M.G., late Governor-General of New Zealand, Downing Street, London.

HONORARY MEMBERS:

Rev. R. H. Codrington, D.D., Chichester, England
Rev. Prof. A. H. Sayce, M.A., Queen's College, Oxford, England
Right Hon. Sir J. G. Ward, Bart, K.C.M.G., P.C., LL.D., Wellington
H. G. Seth-Smith, M.A., 88, Victoria Avenue, Remuera, Auckland
Prof. Sir W. Baldwin Spencer, M.A., C.M.G., F.R.S., The University, Melbourne
Edward Tregear, I.S.O., Wellington
Mr. A. C. Haddon, M.A., D.Sc., F.R.S., 3, Cranmer Road, Cambridge, England
Sir J. G. Fraser, D.C.L., LL.D., Litt. D., Brick Court, Middle Temple, London, E.C.
Eldon Best, F.N.Z. Inst., Dominion Museum, Wellington
Thos. M. Woodford, C.M.G., The Grinstead, Partridge Green, Sussex, England
H. Ray, M.A., F.R.A.I., 218, Balfour Road, Ilford, Essex, England

CORRESPONDING MEMBERS:

Rev. T. G. Hammond, Putaruru, Auckland
Major J. T. Large, Masonic Institute, H. M. Arcade, Auckland
Hare Hongi, 3, Stirling Street, Wellington
Major H. P. Tunui-a-rangi, Carterton
H. T. Whatahoro, Mangapeehi, King Country, Auckland
W. Christian, Mangaia Island, via Rarotonga
The Rev. C. E. Fox, San Cristoval; via Ugi, Solomon Islands
L. D. Skinner, B.A., D.C.M., Hocken Library, Dunedin
L. G. Julien, Gouverneur des Colonies, 116, Rue Lecourbe, Paris XV.
Thos. G. Thrum, Fort Street, Honolulu, H. I.
Savage, Rarotonga Island
Berries Beattie, Carnegie Library, New Plymouth
Rev. R. T. Kohere, Araroa, via Gisborne
Rev. P. Tamahori, Tuparoa, via Gisborne

ORDINARY MEMBERS :

- 1894 Aldred, W. A., 12, Ellerton Road, Mt. Eden, Auckland
 1899 Atkinson, W. E., Whanganui
 1916 Avery, Thomas, New Plymouth
 1918 Adalbert College, Western Reserve University, Cleveland Ohio, U.S.A.
 1918 Australian Museum, Sydney

 1894 Bamford, E., Arney Road, Auckland
 1896 British and Foreign Bible Society, 146, Queen Victoria Street, London, E.C.
 1898 Buchanan, Sir W. C., Tupurupuru, Masterton
 1902 Boston City Library, Boston, Mass., U.S.A.
 1903 Brown, Prof. J. MacMillan, M.A., LL.D., Holmbank, Cashmere Hills, Christchurch
 1907 Buick, T. Lindsay, F. R. Hist. S., Press Association, Wellington
 1909 Bullard, G. H., Chief Surveyor, New Plymouth
 1910 Burnet, J. H., Virginian Homestead, St. John's Hill, Whanganui
 1910 Burgess, C. H., New Plymouth
 1911 Bird, W. W., Inspector Native Schools, Napier
 1913 Buddle, R., H.M.S. "Northampton," c/o General Post Office, London
 1914 Brooking, W. F., Powderham Street, New Plymouth
 1916 Bottrell, C. G., High School, New Plymouth
 1918 Beyers, H. Otley, Professor Department of Anthropology, University of the Philippines, Manila
 1919 Budge, A. W., Stratford
 1919 Baillie, J., New Plymouth
 1920 Black, G. J., Gisborne
 1920 Burrows, H. G. A. D., M. A. Society, 26 Rooding Street, N. Brighton, Melbourne
 1920 Bates, D. C., Brooklyn, Wellington
 1920 Balneavis, H. R. N., Secretary, Hon. Native Minister
 1921 Buck, Dr., P. H., District Health Office, Auckland

 1892 *Chapman, The Hon. F. R., Wellington
 1892 Chambers, W. K., Fujiya, Mount Smart, Penrose, Auckland
 1893 Carter, H. C., 475, West 143rd Street, N.Y.
 1894 Chapman, M., Wellington
 1896 Cooper, The Hon. Theo., Supreme Court, Auckland
 1903 Chatterton, Rev. F. W., The Vicarage, Rotorua
 1903 Cole, Ven. Archdeacon R. H., D.C.L., Parnell, Auckland
 1908 Coughlan, W. N., Omaio, Opotiki
 1908 Carnegie Public Library, Dunedin
 1908 Carnegie Public Library, New Plymouth
 1910 Cock, R., New Plymouth
 1917 Cowley, Matt., P.O. Box 72, Auckland
 1918 Chambers, Bernard, Te Mata, Havelock North
 1918 Corney, Geo., Devon Street, New Plymouth
 1918 Croke, Alfred, Marton
 1919 Curtis, G. N., Stratford
 1919 Corlett, J., Taumarunui
 1919 Cooper, William, Gisborne
 1919 Carnegie Public Library, Onehunga
 1920 Cowan, Jas., F.R.G.S., c/o Dept. Internal Affairs, Wellington

- 902 Dulau & Co., 34, 36, Margaret Street, Cavendish Square, London. W.
 903 Dixon, Roland B., Ph.D., Harvard University, Cambridge, Mass., U.S.A.
 910 Downes, T. W., P.O. Box 119, Whanganui
 917 Dominion Museum, Wellington
 918 Davidson, J. C., "Ratanui," Carrington Road, New Plymouth
 920 Davis, F. T., c/o Roy and Nicholson, New Plymouth
 892 *Emerson, J. S., 1501, Emerson Street Honolulu, Hawaiian Islands
 894 Ewen, C. A., Commercial Union Insurance Co., Wellington
 920 Emslie, Mrs. Ann, Hillside, Waverley
 896 Fletcher, Rev. H. J., Taupo
 900 Forbes, E. J., 5, Hamilton Street, Sydney, N.S.W.
 902 Fraser, M., New Plymouth
 903 Fowlds, Hon. G. Auckland
 906 Field Museum of Natural History, The Chicago, U.S.A.
 912 Fisher, F. Owen, c/o Credit Lyonnaise, Biarritz, B.P., France
 913 Fildes, H., Chief Sort Office, Chief Post Office, Wellington
 920 Fitzherbert, P. B., New Plymouth
 921 Firth, R. W., Wymondsley Road, Otahuhu, Auckland
 902 Gill, W. H., Marunouchi, Tokio, Japan
 902 Graham, Geo., 25, Grafton Road, Auckland
 910 Goding, Fred W., Dept. of State, c/o Consular Bureau, Washington, U.S.A.
 919 Good, H. M., Stratford
 919 Grace, P. Alfred, Tokaanu, Taupo
 920 Goller, John, Inglewood
 920 Gensick, F., 43, Albany Street, Dunedin
 898 Hastie, Miss J. A., c/o Street and Co., 30, Cornhill, London
 908 Hallen, Dr. A. H., The Hospital, Mercury Bay, Auckland
 909 Holdsworth, John, Swarthmoor, Havelock, Hawkes Bay
 910 Hawkes Bay Philosophical Institute, P.O. Box 166, Napier
 910 Hocken, Mrs. T. M., Hocken Library, Dunedin
 910 Home, Dr. George, New Plymouth
 918 Hodgson, N. V., c/o Norman Potts, Opotiki
 918 Harvie, Rev. G. F., The Vicarage, Vivian Street, New Plymouth
 918 Hart, Henry H., 3363 Washington Street, San Francisco
 919 Hughes, R. Clinton, New Plymouth
 921 Harper, G. Otaki
 921 Hamilton, Harold, Dominion Museum, Wellington
 921 Huggins, H. A., Taurima, 55, Hamilton Road, Kilbirnie. Wellington
 907 Institute, The Auckland, Museum, Auckland
 907 Institute, The Otago, Dunedin
 892 *Johnson, H. Dunbar, Judge N.L.C., 151, Newton Road, Auckland
 918 Johnston, E. G., Hill Road, Richmond, Nelson
 902 Kelly, Thomas, New Plymouth
 910 King, Newton, Brooklands, New Plymouth
 919 Kroufeld, G. T., P.O. Box 405, Auckland
 920 Kirtley, John, c/o T. H. Martyn & Co., 117, Pitt Street, Sydney

- 1894 Lambert, H. A. Belmont, Tayford, Whanganui
 1911 Lysnar, W. D., Gisborne
 1913 List, T. C., New Plymouth
 1916 Leatham, H. B., M.R.C.S., L.R.C.P., Lond., New Plymouth
 1917 Ledingham, T. J., "Montecute," St. Kilda, Melbourne
 1917 List, C. S., Rata Street, Inglewood
 1918 Laughton, Rev. J. G., Ruatahuna, via Rotorua
 1919 Lightband, C. D., New Plymouth
 1920 Leith, F. E., Rangiputa, via Kaimaumu, Auckland

 1892 *Marshall, W. S., Maungaraupi, Rata
 1892 *Major, C. E., 22, Empire Buildings, Swanson Street, Auckland
 1897 Marshall, J. W., Tututotara, Marton
 1897 Marshall, H. H., Motu-kowhai, Marton
 1907 Minister for Internal Affairs, The Hon., Wellington
 1912 Marsden, J. W., Isel, Stoke, Nelson
 1916 Mitchell, Library, The, Sydney
 1917 Marshall, P., M.A., D.Sc., F.G.S., F.N.Z. Inst., Collegiate School,
 Whanganui
 1918 McDonnell, A. F., 355, Queen Street, Auckland
 1918 Morris, G. N., Resident Commissioner, Niue Island
 1918 Missionary Research Library, 25, Maddison Avenue, New York
 1919 McKay, Wm., F.R.C.S.E., 45, Guinness Street, Greymouth
 1919 McKay, James, P.O. Box 55, Greymouth
 1920 McEachen, Miss, M.A., 102, Nile Street East, Nelson
 1920 McVeagh, James, 85, Queen Street, Auckland

 1895 Ngata, A. T., M.A., M.P., Parliamentary Buildings, Wellington
 1900 Newman, W. L., New Plymouth
 1902 New York Public Library, Astor Buildings, 42nd Street, New York
 1906 Newman, Dr. A. K., P.O. Box 1476, Wellington
 1919 Nairn, Mrs. Edith, Oteka, Havelock N.
 1919 Nairn, Miss Olive, Oteka, Havelock N.

 1919 Ormsby, R., P.O. Box 99, Te Kuiti

 1894 Partington, J. Edge, F.R.G.S., Wyngates, Burke's Road, Beaconsfield,
 England
 1907 Public Library, Auckland
 1907 Public Library, Wellington
 1907 Public Library, Bent Street, Sydney, N.S.W.
 1907 Philosophical Institute, The, Christchurch
 1913 Potts, Norman, Opotiki
 1914 Parliamentary Library (The Commonwealth), Melbourne
 1917 Platts, F. W., Resident Commissioner, Rarotonga Island
 1919 Public Library, Invercargill
 1920 Pomare, Hon. M., Minister in Charge, Cook Islands, Wellington

 1892 *Roy, R. B., Taita, Wellington
 1908 Roy, J. B., New Plymouth
 1918 Rylands, John, Library Deansgate, Manchester University, England
 1918 Rockel, R. H., M.A., Gover Street, New Plymouth

- 1920 Roy, Ian, Victoria College, Wellington
 1920 Rowe, W., Devon Street East, New Plymouth
 1920 Rowden, F. J., 24, York Street, Parnell, Auckland
 1921 Repa, Dr. Tutere W., Araroa, via Gisborne
- 1892 *Smith, W. W., F.E.S., John Street, New Plymouth
 1892 *Smith, F. S., Blenheim
 1892 *Smith, M. C., Survey Department, Wellington
 1892 *Smith, S. Percy, F.R.G.S., F.N.Z. Inst., New Plymouth
 1892 *Stout, Hon. Sir R., K.C.M.G., Chief Justice, Wellington
 1892 *Skinner, W. H., York Terrace, New Plymouth
 1896 Smith, Hon. W. O., Honolulu, Hawaiian Islands
 1904 Smith, H. Guthrie, Tutira, via Napier
 1904 Samuel, The Hon. Oliver, K.C., M.L.C., New Plymouth
 1907 Secretary, The Postal Dept., Wellington
 1915 Smith, Alex., Railway Department, Masterton
 1916 Shalfoon, G. Opotiki
 1919 Snowball, Alf., 24, Albany Street, Christchurch
 1920 Shaw, Stanley W., New Plymouth
 1920 Shaw, John, The University, Melbourne
 1921 Simcox, Dr. J. E. S., Plimmerton, Wellington
- 1913 Tribe, F. C., Vogeltown, New Plymouth
 1915 Thomson, Dr. Allan, M.A., D.Sc., F.G.S., A.O.S.M., F.N.Z.Inst.,
 Museum, Wellington
 1918 Trimble, Harold, Inglewood
 1919 Turnbull Library, The, Bowen Street, Wellington
 1919 Thompson, Dr. W. M., M.A., M.B., B.C.L., Hawera
- 1911 Vibaud, Rev. J. M., Whanganui
 1919 Vaile, Hubert E., Queen Street, Auckland
- 1892 *Williams, Archdeacon H. W., Gisborne
 1894 Wilson, A., Hangatiki, Auckland
 1896 Williams, F. W., Te Rawhiti, Hukarere Road, Napier
 1896 Wilcox, Hon. G. A., Kauai, Hawaiian Islands
 1898 Whitney, James L., Public Library, Dartmouth, Boston, U.S.A.
 1902 Webster, W. D., New Plymouth
 1903 Walker, Ernest A., M.D., New Plymouth
 1910 Wilson, Sir J. G., Bulls
 1912 Westervelt, Rev. W. D. Honolulu, Hawaiian Islands
 1914 Waller, Captain W., Moturoa, New Plymouth
 1915 Wilson, Thos., Captain, New Plymouth
 1915 Williams, H. B., Turihaua, Gisborne
 1916 Welsh, R. D., Hawera
 1916 White, Percy J. H., New Plymouth
 1917 Wheeler, W. J., Inspecting Surveyor, Gisborne
 1917 Wilkinson, C. A., Eltham
 1918 Wallace, D. B., 28, Prospect Terrace, Mt. Eden, Auckland
 1918 Western, T. H. Puketapu, Bell Block, New Plymouth
 1920 Williamson, R. W., M.Sc., The Copse, Brook, Godalming Surrey, England
 1920 Watkins, A. E., Egmont Street, New Plymouth
 1920 Ward, R. H., Taupo

- 1920 Wilson, H. F., P.O. Box 1179, Honolulu
1920 Williams, W. J., Town Hall, Dunedin
1920 Williams, K.S., M.P., Matahiia. Tokomaru Bay, Gisborne
1921 Wilson, D.M., Dist. Surveyor, Kaitaia, N. Auckland

1892 *Young, J. L., c/o Henderson and Macfarlane, Auckland

PRESIDENTS—Past and Present:

- 1892-1894—H. G. Seth-Smith, M.A.
1895-1896—Right Rev. W. L. Williams, M.A., D.D.
1896-1898—The Rev. W. T. Habens, B.A.
1899-1900—J. H. Pope
1901-1903—E. Tregear, I.S.O., etc.
1904-1921—S. Percy Smith, F.R.G.S.

LIST OF EXCHANGES.

THE following is the List of Societies, etc., etc., to which the JOURNAL is sent, and from most of which we receive exchanges :—

Anthropologie, Société d', 15 Rue Ecole de Medicin, Paris

Anthropologie. Societa, Museo Nazionale di Anthropologia, Via Gino Capponi, Florence, Italy

Anthropologie, Ecole d', 15 Rue Ecole de Medicin, Paris

Australasian Association for the Advancement of Science, 5, Elizabeth Street, Sydney

American Oriental Society, 245, Bishop Street, Newhaven, Conn., U.S.A.

American Philosophical Society, Philadelphia, U.S.A.

Asiatic Society of Bengal, 1, Park Street, Calcutta

Anthropological Department, University of The Philippines, Manilla

American Museum of Natural History, 77th Street and Central Park, W., New York, U.S.A.

Bataviaasch Genootschap, Batavia, Java

Bureau of American Ethnology, Smithsonian Institution, Washington

Bernice Pauahi Bishop Museum, Honolulu, H. I.

Dominion Museum, Wellington

Fijian Society, The, Suva, Fiji Islands

General Assembly Library, Wellington (two copies)

Géographic, Société de, de Paris, Boulevard St. Germain, 184, Paris

Geographical Society, The American, Broadway. at 156th Street, New York

High Commissioner of New Zealand, 45, Strand, London

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Institute, The New Zealand, Wellington

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HISTORY AND TRADITIONS OF RAROTONGA.

BY TE ARIKI-TARA-ARE.

PART XVI.

TRANSLATED BY S. PERCY SMITH.

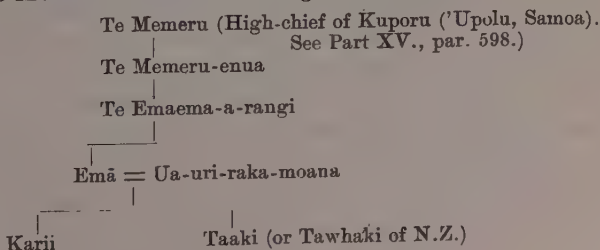
THE RAROTONGA STORY OF TAAKI. (The N.Z. Maori, Tawhaki.)

[THERE is very great interest attached to the various stories concerning the Polynesian hero Tawhaki, who is known to all branches of the race, and from whom many branches claim descent.

In various numbers of the "Journal of the Polynesian Society" the accounts of Tawhaki's doings have been recorded as derived from several sources; and it is with a view of completing the record as far as possible, and also to continue the history of the Rarotongans, that the following has been translated, so that presently a general view may be obtained of his doings, and which will perhaps admit of some conclusion being arrived at as to whether the traditions that surround this hero are local to the Pacific, or whether they are not far more ancient; and, as the translator holds, dating from a period when the ancestors of the Polynesians were in touch with the Aryan speaking people of India. That is, however, a point to be decided when all the "Tawhaki legends" can be considered as a whole.

In what follows a *mot à mot* translation is not attempted, for the original is of so rugged a nature that often the important points are not brought out with sufficient prominence. At the same time there is nothing in the translation that is not to be found in the original—the explanations of the translator (shown in brackets) serve to elucidate the obscure parts.]

600. Te Memeru had the following descendants:—



This woman, Ua-uri-raka-moana, dwelt by the side of the deep sea, and she had a strong desire that her children should become possessed with *māna* [power, often supernatural power, which is the meaning in this case]. When a certain time had arrived and her sons had come to man's estate, she told her eldest son, Karii, to come to her side, and when he had done so, she said to him, "Behold! Stand thou at my side and shave my hair, for there is a carbuncle (or ulcer) growing at the back of my head—an *ouou*." He forthwith proceeded to shave his mother's hair, and there discovered the ulcer. His mother said to him that he must bite the ulcer with his teeth; but he declined to do so on account of its disgusting appearance. At this the mother was angry and said to her son, "My son shall not become an *Ariki* (or High Chief) but shall serve others."

601. The mother then called to her younger son Taaki, saying to him, "Come hither, and shave my head." Her son complied and shaved his mother's hair and found the ulcer just at the back of her head, on the nape of the neck, which he abstracted, his mother saying to him, "Take it into your mouth." "What shall I do then?" "Put it in your mouth and chew it." So Taaki did as his mother ordered and consumed the *ouou*. After that Taaki departed for his home which was at Murei-tanga-roa, and there stayed.

[It is tolerably clear from what follows that the swallowing of this disgusting thing was to implant in Taaki the supernatural powers that his mother desired for him, and to show that he was capable of and willing to submit to this ordeal, in the same manner that the pupils in the Maori teaching of witchcraft submitted to similar disgusting trials to show their willingness and determination to accept all that the teaching involved. The swallowing of this *ouou* to implant in Taaki the *māna*, or supernatural power, is well illustrated in the New Zealand story of "Ngau-taringa," in "Journal Polynesian Society," Vol. XXIX., p. 204.]

602. Not long after Taaki had returned to his home, great *māna* suddenly entered into him, and the news spread over the land that light emanated from his body, like the flashing of lightning.*

When the elder brother heard of this he became very angry with Taaki and great jealousy sprung up in him because that he (Taaki), an ordinary man, had become so elevated in position and in *māna*. He became very envious of Taaki, the more so because their father Emā had turned his affections to Taaki, instead of to him, the elder brother. On learning this, Karii turned his rage towards his father, whom he carried off to the sacred *marae* as an offering in sacrifice to the 'many gods' of the heavens for them to cook and eat. This

* This is exactly like the New Zealand Maori story.

unaccomplished there remained the punishment for Taaki, whom he decided to assassinate: but in this he failed, on the first attempt.

Karii now tried another scheme: he stopped up the stream named Vai-porutu (to make a bathing pond), and then sent fifty men to fetch Taaki. Taaki's sister, Puapua-ma-inano, who saw them coming, called out, "O Taaki! O Taaki! here are men coming up the mountain of us two, Murei-tangaroa and Murei-kura; they look as if they were bound on some important errand, with emblems of the gods Tāne and Ruanuku. Look at them, with arms and the paraphernalia of a High Chief. If they are allowed to approach, it will be the death of the son of Ua-uri-raka-moana" (i.e., Taaki).

603. The party came on with their arms hanging down [i.e., as if empty handed] with the intention to deceive; but they were overcome and all killed. The *Ariki*, Karii, then sent another fifty men; they also were killed. Then he despatched a further fifty men who met the same fate. When the *Ariki* saw the fate of the three companies he had sent, he determined to try other means: he was tired of trying to kill Taaki by those means, and so sent his sister Inano-mata-kopikopi (to try persuasion). So she adorned herself with necklaces, put on her best garments, and proceeded to the mountain to fetch Taaki. When she reached the mountain, the other sister with Taaki said, "A man, O Taaki! a person comes." "Where?" said Taaki. "A! Someone comes up our mountains, Murei-kura and Murei-tangaroa, like the procession of the gods Tāne and Ruanuku. Behold them!" "What have they in their hands?" said Taaki. "They have all the emblems of chieftainship (naming them); evidently it is a chief-like embassy, and the son of Ua-uri-raka-moana will fall."

604. On arrival it was seen that it was the other sister, Inano-mata-kopikopi herself. Taaki asked her, "What have you come here for?" "I have come to fetch you to bathe in the water prepared by the *ariki*; Karii is there and all the people waiting for you."

[Taaki agreed to go] and as they went along [evidently knowing the fate that would befall him] he said to his sisters, "Salutations to you! Here am I; I shall presently perish. This is my word to you two: Remain on the bank of the pool, and carefully watch the proceedings. If I should be strangled or suffocated in the water, watch carefully the man who takes my head, then you must beg of him, 'Give it to us two.' Do the same for my thigh bones, my backbone, my hands and arms, and my legs. When you have secured them, bring them ashore and empty them into a bowl with water and take it away to its proper place." The sisters agreed, and did as they had been taught.

[Then follows a long incantation, or song, which it is impossible to translate without the aid of the learned men of Rarotonga—even if

they could do it. The evident object of it was to resuscitate Taaki, and bring him back to life. But enough can be made out to show that there was a struggle, when he was thrown down in the water and suffocated "by the many gods and the thousands of men," and refers to the subsequent ascent of Taaki "by the Nu-roa-ki-Iti" to the heavens.]

605. After Taaki had been resuscitated from death he recited his *oi-rekareka* to his sisters thus:—

O sweet has been my sleep
 O delightful my repose
 O Taaki! O Taaki! sleep on,
 What has been thy sleep?
 The very sleep of death was mine,
 O thou sisters! thine was the means
 That brought me back to life.

Taaki then arose and girded his *maro* round his loins, and tried his walking powers by walking first the length, then the breadth of the house; and then he and his sisters gathered at the door of the house and there sang their songs. Presently they all assembled with another of the sisters named Tapetape-au and his mother, Ua-uri-raka-moana. When they had all gathered together in one place, he disclosed to them all his intention to proceed in search of his father, Emā [who it will be remembered had been offered in sacrifice to the gods]. His relatives asked him, "By what way will you go?" He replied, "By the Nu will I climb."

[Just here it may be said that the "Nu," or "Nu-roa-ki-Iti" appears to represent the same idea as the "Toi," or "Toi-mau" of New Zealand traditions, i.e., a connection between heaven and earth of the nature of a rope, or, as it is sometimes described, like a ladder. The word "Toi" is also used in connection with Tawhaki's climb in the traditions of Hawaii. The meaning of "Te Nu-roa-ki-Iti" is "The tall coconut at Iti," and presumably the Rarotongans considered that the communication with heaven was by a coconut tree. The word "Iti" is the same as Hiti, Fiti, Whiti, and Viti in other dialects, and is a geographical term that enters into very many place-names, both present and traditional. In the expression above one sees that the "Iti" is very ancient, and is probably identical with "Ta-whiti" or "Ta-whiti-nui," the name of a mountain in the Fatherland according to Maori tradition, and from which spirits ascended to heaven.]

Taaki now prepared himself for his ascent by making some sandals and girding himself with a bark-cloth girdle made of *puuri* bark and adorning himself with a necklace. He then spoke his farewell words to his mother, who said "When you get up above you will find some 'Ti-kouma' women who will be (?) beating out bark-cloth in front

of the house; they are evil beings, with their faces covered up. Be very careful of them and on your guard. Another thing is this: you will there find your aunt, Te Vaine-nui-aurangi, who is my younger sister. Be very wary in your approach to her. Ascend by the hips [Ua, meaning uncertain] and when you reach the breasts, stand there. She will say to you, 'Who is this *ariki* who has climbed up to the altar of [the god] Rongo-ma-Tane,' and you must reply, 'My father is Emā, my mother is Ua-uri-raka-moana, whose younger sister is Te Vaine-nui-aurangi.' The eyes of Emā are in the keeping of Tangaroa-akaputa-ara. When you have obtained them, bathe your father and refix his eyes; then depart. On your return come by way of Rangitaua, and then Tu-tavake will bring you to the Earth.'" [The name Rangitaua is the Maori name of an island between Tahiti and New Zealand, probably Sunday Island, the Maori form of the name being Rangitahua. But here it probably refers to some ancient land.]

606. After these instructions had been received, Taaki lashed on his sandals of *puuri-meamea*, and proceeded to climb up the Nu-roa-kiiti. When he reached the top he advanced with dancing steps to the pounding noise he heard at the house-platform, and behold! there were the bent forms of the "Ti-kouma" women.

Ti-kouma, Ti-kouma at Avaiki,
To the handsome Taaki,
Whose fame has reached here,
Let him come as a husband for us two,
Ti-kouma!

[This appears to be the welcome to Taaki]. Taaki spoke to them saying, "Salutations to you two." They then took off their veils and looked at Taaki; then they led him into the house and wondered who he was and asked him. Then he disclosed it to them, also saying, "I am very hungry, go, ye two, and get me some food." They consented to his demand, and one went to fetch some *ui-parai* [indigenous yam], while the other went off to catch a fowl. After the latter had departed there came Apai-ma-mouka* and enquired of Taaki, who was waiting there, "What is the cause of your coming here?" He replied, "I came on the search for my father, Emā." She then proceeded to direct him, saying, "There is the way; you must climb up to the hips of the woman, Vaine-nui-aurangi, and then stand on her chest, when she will ask, 'Who is this great *ariki* that dares to stand on my bosom [*paparoa*, meaning uncertain] sacred to Tāne,' then you must say, 'It is I! It is I! Taaki, in search of my father, Emā,' when she will tell you that Emā is with

*This is probably the same woman named by New Zealand Maoris as Hapai-maunga, said to be Tawhaki's wife.

Tangaroa-akaputu-ara ; you must then go on and fetch the eyes, and having secured them, bathe them in water, and when clean replace them in their sockets, and return."

607. As soon as these instructions were over he went on to the place to which he had been directed, and there climbed up the hips of Te Vaine-nui-aurangi, and then stood on her breast. Then she began to ask names, saying, "Who is this great *ariki* that has climbed up to the altar of Tāne?" He replied, "It is I! Taaki! My father is Emā and my mother Ua-uri-raka-moana, whose sister is Te Vaine-nui-aurangi." She then said, "O! I did not understand that you were a relative of mine, that has climbed up the sacred altar of Rongo-ma-Tāne; it is a very sacred place that has never before been ascended by anyone. What is your object in coming here?" Taaki then told her, "I came to seek my father, Emā." "O! make haste then, his eyes are with Tangaroa-akaputu-ara. Be quick and fetch them. The body is in the house of the 'many gods'; the other gods are away getting firewood in order to cook him. When you have secured the eyes, bathe your father in water, and when perfectly clean affix the eyes; when they are properly fixed both of you come away. Here is a large axe, take it with you to kill the 'many gods' who will come to the house, but on seeing you will flee; but you must be first with your axe; kill them and throw their bodies down here as food for me."

608. Taaki now went on to fetch the eyes that Tangaroa-akaputu-ara had in his possession, and of whom he asked, "Have you the eyes of my father?" To which the latter replied, "They are here." Taaki then took possession of them and asked, "What should be done to affix my father's eyes that you gods have so ill-treated?" To this Tangaroa replied, "They should be fixed in with the gum of the *oronga* and *au* [names of two trees, *Urtica argentea* and *Hibiscus tiliaceus*, from both of which gum is obtained]. Taaki then took his father and cleaned him in the water, then carried him to the house and affixed his eyes. Then was heard the "*atua-tini*" (many gods) calling out as they came, "Emā, heap of filth! Emā, heap of filth!" Now the son [Taaki] dashed outside and knocked them down with the axe and cast their bodies on to the rocks, even down to the sea where his aunt was. When this was done he took his parent and returned, coming by way of Rangitaua, where they found Tu-tavake.

Taaki brought back with him the following articles: the "Aka-aurangi" and the "Mai," from the Po [other world], and from this world a "Kaa," the "Anga-kuku," the "Puuri," which is the *puuri* sandal, and the "Maikuku." [Mr. Savage has been good enough to furnish a translation of this paragraph, in which he describes these various articles as follows:]

"After all was finished, he took his parent and came away, travelling until he reached Rangī-tauā, the abode, or place of Tū-tavake, and he there procured the 'Aka-a-rangi' (a cloth made from the combined barks of the Breadfruit and Banyan trees; the pattern traced on the cloth was called the 'Aka-a-rangi,' i.e., 'the branches of heaven'), and the 'Mai' (fermented breadfruit), also the 'Kaa' (a sinnet of a special pattern), and the 'Anga-kuku' (a certain kind of mussel-shell that has a peculiar pattern on it), and the 'Puuri,' that is to say sandals made of *aute*-bark, and the 'Mai-kuku' (mascot finger-nails). Two of these things were originally brought from the Land of the Shades; viz., the 'Aka-a-rangi' pattern, and the secret of making the special kind of *mai*, while four of the objects were obtained from the upper-world, viz., the 'Tamaka-puuri' (*aute*-bark sandals of a special make), and the 'Mai-kuku,' finger-nails mascot."

[The above seems to the translator to support the view hinted at in the book "Hawaiki," p. 198 (third edition), to the effect that in the stories of Tawhaki we have a melange of two accounts, the one assimilating to the Greek Story of Peleus, the other, an account of a visit to some adjacent country in which Tawhaki lived (and there is little doubt the man of that name lived in Samoa) from whence he obtained some of the articles mentioned above. The other accounts of Tawhaki throw much more light on the above theory than does that from Rarotonga.]

600. Anau akera ta 'Te Memeru ko :—

Te Memeru-enua,

Te Emaema-a-rangi,

Emā = Ua-uri-raka-moana (f)

|
├───┬───┤
1 Karii 2 Taaki

Tei tai, i te kopu moana tona nooanga—to Ua-uri-raka-moana—kua akakoro aia kia rauka i ana tamariki te māna. E tae akera ki tetai tā kua kapiki atura aia ki te tuakana, ki a Karii, kia aere mai ki aia, e noo maira ki tona pae; kua karanga atura aia ki tana tama ra, "Ina! ka tu mai ana, ka eeu mai i taku upoko. Tena te apinga, e ouou." Kia eeu akera aia i te rauru o te metua vaine, e ina! te tu ua ra taua ouou ra. Kua karanga atura te metua ki a Karii kia kakati i taua ouou ra; e kare akera aia i kakati i taua ouou ra no te wiiwii. Kua akakite maira te metua ki tana tama ra, "E kare taku tama e ariki; ka ao koe."

601. Kua kapiki atura te metua ki te teina, ki a Taaki, na-ko atura ki aia, "Ina! ka aere mai ka eeu i taku mimiti!" Kua aere maira aia, kua eeu i te upoko o te metua vaine, kua kite iora aia i te ouou i runga i te take i te upoko nona ra, te tu ra, kua para, kua kapiki atura te metua vaine ki aia, "Onia ki to vaa!" Kua na-ko maira, "E ooni, e peea?" "E ooni, e tukua!" Kua ooni iora a Taaki i taua ouou ra ki roto i tona vaa, e pou akera; kia pou taua ouou ra i aia kua aere atura aia ki Murei-tangaroa, ko tona ia tapere, noo atura ki reira.

602. Kare akera i mania kua akaauruuru-parupa maira te māna ki roto i aia; e kua tutuki atura te rongo o Taaki e, kua marama te enua i a Taaki, te koraparapa ua ra te uira. E kite akera a Karii i tei reira tuatua, kua riri iora aia i a Taaki, kua tupu tona vareae i aia, koina i tu-a-tangata ua, ko Taaki i tu ke i te ngateitei, i te māna; Kua puengu atura ia aia ki a Taaki, e kua uri te metua, a Emā ki te tamaiti, ki a Taaki. Kia kite a Karii e, kua uri a Emā ki te tamaiti, kua tikina atura ia, kua tiria ki mua i te marae na te atua tini; e kia riro ki mua i te marae, kua apai atura ia e te atua tini ki runga i te rangi e tao na ratou. Kua toe ko te tama, ko Taaki, kua aere ua atu rai (ki?) te pa moko-rauti i aia e ta. E kare akera i riro mai; kua pa iora i te vai, i a Vai-porutu. Kia oti te vai i te pa, kua aere atura te tiki, e 50 tangata. Kua akakite atura te tuaine, a Pua-pua-ma-inano, na-ko atura, "E Taaki! e tangata. E Taaki! e tangata." "Tei ea?" "A! tangata te aere mai nei i runga i to taua maunga, i a Mū-rei-kura, i a Mū-rei-tangaroa, i te tukutuku a kua a Tane ma Rua-nuku." "E tiroi atu koe, e uinu e tapakai e tairi-kura e patu-tere, e tere akaariki ia; tukua mai, ka inga te tama a Ua-uri-raka-moana ki reira."

603. Ei aere rima tautau vare ua mai, turakina atu, mate iora ia 50. Kua unga mai rai aia i e 50 tangata; kua mate ia 50. Kua tono akaou mai rai i tetai pupu e 50 rai; mate atura ia 50. Kia kite taua ariki ra e, kua pou nga pupu e toru i te mate, kua tono akera i te tuaine ei tiki ia Taaki, kua tau akera aia i te patu, kua tukiri i (te?) ei te tapakau, kua aere atura aia ki te maunga ki te tiki i a Taaki; ko Inano-mata-kopikopi te ingoa o taua tuaine ra. Kua aere atura aia e tae atura ki te maunga, kua kapiki mai te tuaine ki a Taaki, "E tangata, E Taaki! e tangata, e tangata!" "Tei ea?" "A! e tangata te aere mai nei i runga i to taua mea maunga, i a Mū-rei-kura, i a Mūrei-tangaroa, i te tukutukuanga kua a Tane ma Ruanuku, ina! ka tiroi!" "E aa tei te rima?" "E umu, e patu-tere, e tapakau, e tairi-kura." "E tere akaariki ia, ka inga te tama a Ua-uri-raka-moana."

604. E kia tae mai ra, ko te tuaine rai, ko Inano-mata-kopikopi rai. Kua kapiki maira te tungane, na-ko-maira, "E aa te aerenga?" "E tiki au i a koe, ei pai i te vai o te ariki. Tera a Karii ma te tini,

te tatari ua maira i a koe." I te aerenga atu, kua tuatua maira te tungane ki nga tuaine, "Tena korua, teia au, ka mate au akonei. Teia taku tuatua ki a korua; ei runga ua korua i te nia i te vai noo ei, akara ua; me rapua au ki raro i te vai, ka akara ua ai korua i te tangata e apai i taku mimiti; te pati ra korua, 'e omai ia na maua.' Taku opemanu te pati ra korua. Taku ivi-tua, te pati ra korua, 'e omai na maua ia,' Aku rima, te pati ra korua e, 'e omai ia na maua.' Kia rauka mai i a korua, te apai maira ki uta nei, te riringa ra korua i te vai ki roto i tetai kumete (e?) kitea, ka apainga." E riro atura ki te vairanga. Kua nonoo ua-o-rai nga tuaine.

Turakina te tama i, ka inga e,
Ka takoto nei, e moe ki a au, ki a au e,
Akaingainga a rara ki Tonga ma Tokerau
Ka turu ooki ana
Tauturu ki te aka, te pua koro atae uu,
Ko uri ra mata koea, e mata koea te rue,
E turamou te tama i rarangoa
Tua ana koia e taao te pua
Kai-manava koro atae
Moe ki a au ki a au e,
Ka ingainga arara ki Tonga ma Tokerau
Ka turu ooki ana.
Tautoko ki te aka a te pua koro atae e,
A moe kia au kia au e,
Ko naau toro ko moe korei e.

Kua rapua Taaki ki Vai-porutu e,
Nui au tei roto e, arara a,
Ki roto ki te ipo e, ko naupara,
Ia ai te matangi, naau mai koia
Ua-uri-raka-moana, e nui au tei roto e,
Rapua, rapua ki te vai e,
E te tini o te atua, te mano o te tangata, rei iri e,
Tika nui ei to tika, e Karii e,
Ki te uru o Taaki, mimiti o Taaki,
Mokotua o Taaki, rimarima o Taaki,
Tiratira o Taaki, mai rei iri e,
E tapaeru mana roa ua,
I te ko Ua-uri-raka-moana
Te kata o te enua e akapeea nei,
E nui au tei roto, e ara ia ki roto
Ki te ipo e, ko te naupara,
Ia ai te matangi, naau mai koia,
E Ua-uri-raka-moana,
E nui au tei roto, e ara ki roto rue.

Okotai rongo nei te pa mai, rapatai e,
 E nui au tei roto, ara i aku,
 Roto ki te ipo e ko te naupara,
 Ia ai te matangi, naau mai koia,
 E Ua-uri-raka-moana,
 E nui au tei roto e, ka papa mai rapatai,
 Ko Taaki i akatupua e
 Ko Taaki i akataito e, rei re,
 Taito o Kuru-mau-a-anaki
 Te ipo ki Are-tue, mai rei iri e,
 E Taaki e reire e
 Taaki te tumu, Taaki ki te aro
 Tutapiri taparo, mata o Reua, mata o Nonoa,
 Tapetape au tuaine e reire e,
 Tuaine ko Puapua-ma-inano,
 Te Inano-mata-kopikopi e,
 E tu i Rangi-ma-tuatini, tutaka mura e,
 Ka ia koe te Aro-rangi e
 Te au koia e mounou kora,
 Te ariki atu o Emā e,
 Ko te anau a Nui-ma-tai-poa e,
 E nui au tei roto, e ara ia ki roto
 Ki te ipo e, te naupara ia te matangi
 Naau mai koia Ua-uri-raka-moana,
 E nui au tei roto e ara ia tei roto, rue—e—

Kua kake ake te ariki ko Taaki e,
 Ki te Nu-roa i Iti—
 E nui au tei roto, ara ia ki roto,
 Ki te ipo e, ko te naupara
 Ia ai te matangi, naau mai koia,
 E Ua-uri-raka-moana e,
 E nui au tei roto,
 E tu, me tu ana i runga e,
 Ki te tira o Tangiia oki
 Kua kake oki te ariki ko Taaki
 Ki te Nu-roa i Iti,
 E nui au tei roto, ara ia ki roto ki te ipo e,
 Ko te naupara i a ai te matangi
 Naau mai koia Ua-uri-raka-moana
 E nui au tei roto, e kororo,
 Me oro ana ki runga, me tua katau o Tangiia, e,
 Ka tu kia ngauru e,
 Tei Murei-tangaroa mai reire iri e,
 Kua topa akarere e, ki Murei-kura,

Te tama a Ua-uri-raka-moana
 E nui au tei roto, ara ia aku roto
 Ko te ipo e, ko te naupara, ia ai te matangi,
 Naau mai koia Ua-uri-raka-moana,
 E nui au tei roto, e ara ia aku roto, rue e.

605. Kua ora akaou maira a Taaki mei te mate maira, kua oi rekareka i roto i te kumete ki nga tuaine :—

Oi rekareka ra te moe,
 Oi rekareka ra te moe,
 E Taaki! E Taaki! e moe,
 E aa to moe? e moe mate tika
 E nga tuaine, ko ta korua ravenga nei
 Ka ora ai.

Kua tu maira aia ki runga, kua ume i te māro, kua maroiroi akera te taukupu, kua akatau aere iora aia na te tuapoto i te are, e na te tuaroa i te are, kua taki noo iora ki te pae ngutupa ma nga tuaine, ma te taki eva; e kua uiui aere aia ki a ratou ravarai ki tetai tuaine, ki a Tapetape-au, e ki te metua vaine, ki a Ua-uri-raka-moana. Tera ravarai ratou kua putupntu ki te ngai okotai, kua akakite aia ki a ratou e, ka aere aia ka tiki i te metua, i a Emā. Kua ui maira ratou ki aia, “Ka maea koe?” Kua karanga atura aia ki a ratou, “Ka na runga au i te nu!” Kua rave iora aia i te puuri, kua itikitiki iora ei tamaka nona, kua apapapape, kua tuetuetu ki runga i te kaki, kua ei; Kua ikuiku atura te metua vaine ki aia, “Me tae koe ki runga, tena nga ti-koma tei te tuki i te paepae, e puke vaine taae, te puroroku ua na; kia matakite i a koe i aua nga vaine ra. Tena tetai; ko to metua vaine, ko te Vaine-nui-tau-rangi; ko toku ia teina. Kia matakite i toou aerenga ki aia; e na runga tikai koe i te na i te aere. E, kia tae koe ki runga i te umauma, te tu ra koe i reira. Tena ka karanga ki a koe e, ‘Koai teia ariki i kakea ai te ‘Ataata-itu-o-Rongo ma ‘Tane,’” e karanga koe i reira, e metua noku ko Emā, e metua vaine noku ko Ua-uri-raka-moana, e teina nona e, ko te Vaine-nui-taurangi? Tena nga mata a Emā tei o Tangaroa-akaputu-ara; kia riro mai, te pai ra i te metua, te topiri ra i nga mata, te aere ra. E me aere mai koe, na Rangi-taua mai, na Tu-tavake e omai ki te ao nei.”

606. E otira akera ia tuatua, kua viri akera aia i te tamaka puuri-meamea; kua kake atura aia i te Nu-roā i Iti. E tae atura aia ki runga, kua rere atu aia, kua tito atura ki runga i te tuki i te paepae; e ina! te tupoupou ua ra aua nga vaine ra, ko “Nga-ti-koma” to raua ingoa.

Tikoma, ti-koma ki Avaiki
 Ki a Taaki purotu,
 E omaia mai nei te rongo,
 Kia aere mai ei tane na maua,
 Ti-koma!

Kua kapiki atu a Taaki ki a raua, na-ko-atura, "Teia au!" Kua eeu akera raua i te puroku i runga i a raua, e kite maira i aia; kua arataki raua i aia ki roto i te are, kua rapurapu maira raua i aia. Kua akakite atura aia ki a raua e, "Kua mate au i te pougi, e aere korua ki tetai kai naku." Kua akatika maira raua i tona inangaro, kua aere atura tetai ki te aruaru uiparai, kua aere atu tetai ki te aruaru moa. Kua aere maira i miri i te ope apai moa mouka,* kua kapiki maira ki a Taaki e noo akera, kua ui maira ki aia, "E aa toou aerenga i tae mai ei koe ki kona?" Kua tuatua atura aia ki aia, "I aere mai nei au, e kimi i taku metua, i a Emā." Kua tou maira aia ki aia, "Tera te ara. E kake koe na runga i te ua o te Vaine-nui-aurangi, ka tu ei koe i runga i te umauma; tena ka ui ki a koe 'E koai teia ariki nui i turia ai te paparoa a Tane,' e karanga koe i reira e, 'ko au, ko au, ko Taaki! e kimi au i taku metua, i a Emā,' Tena ka akakite mai ki a koe e, 'Tei a Tangaroa-akaputu-ara nga mata o te metua,' te oro ra koe, te tiki ra; e riro mai, te pai ra ki te vai, E kia ma, te topiri ra i nga mata, te aere maira."

607. E oti akera taua vaine ra i akakite mai ki aia, kua aere atura aia, E tae atura aia ki te ngai i akakiteia mai ki aia, kua kake atura aia na runga i te ua o Te Vaine-nui-aurangi; kua tu ua-o-rai ki runga i tona umauma. Kua akatapatapa ingoa maira, na-ko maira, "Koai teia ariki nui i kakea ai te paparoa o Tane?" Kua na-ko atura aia i te tuatuaanga atu ki aia, "Ko au, ko Taaki! E metua noku ko Emā; e metua vaine noku ko Ua-uri-raka-moana. E teina nona ko te Vaine-nui-aurangi." "O! kare i kitea e, e tupu-a-ariiki rai koe noku, i kakea mai ei te ataata-itu o Rongo ma Tane; e ngai tapu tena, kare e taea mai ana e, i a koe ake na i taea mai ei. E aa tou aerenga i topa roa mai ei i kona?" Kua tuatua atura aia ki aia, "E kimi au i taku metua, i a Emā," "O! e oro; tena nga mata, tei a Tangaroa-akaputu-ara. Oro! tikina rave mai. Tei roto i te are o te atua tini te kopapa; kua opoti te atua tini ki te mea vaie ei tau. Kia riro mai nga mata i a koe, paiia to metua ki te vai, kia ma tikai ka topiri ei koe i nga mata. Kia mou meitaki tikai, ka aere mai ei korua. Tera te opai, taoiia ei taei i te atua tini, tena ka aere mai i te are, e kite i a koe, tena ka ati, te na mua maira koe i te opai auu. Taeia, paia ki raro, tiria mai ki tai nei, ei manga naku."

608. Kua aere atura aia, kua tiki i nga mata i o Tangaroa-akaputu-ara, kua ui atura a Taaki ki aia, "Tei i a koe anei nga mata o taku metua?" Kua akakite maira aia, "Tera!" Kua rave maira, kua taoi maira. E kua ui atu rai aia ki aia. "E aa te ravenga e piri ei nga mata o taku metua, i raveia kinoia nei e kotou?" Kua tuatua maira a Tangaroa, "E topiri ki te avare oronga e te avare au." Kua aere atu kua apai i te metua ki raro i te vai, e ma

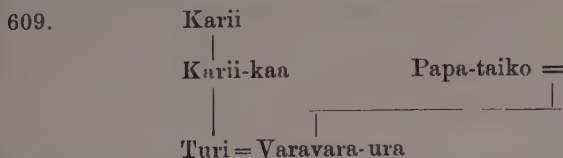
*? Apai-ma-mouka, a woman's name.

akera kua apai ki roto i te are, kua tuku i nga mata ki roto, kua topiri. Kua aere maira te atua tini kua amuamu aere maira, "Emā tutae nui! Emā tutae nui! Emā tutae nui!" Kua rere atura te tama ki vao, kua taei aere ki te opai, ma te pa aere ki runga ki te mato, ma te titiri ki tai na te metua vaine, ma te taei ma te titiri ki tai. E ope ua ake, kua rave ioia aia te metua kua aere mai, e tae maira ki Rangi-tāua i a o Tu-tavake. Kua rave maira aia i te aka-a-rangi e te mai e te kaa e te anga kuku e te puuri, koia te tamaka-puuri, e te maikuku. E rua apinga mei te Po—ko te aka-a-rangi e te mai; e ā apinga no teianeī ao, ko te tamaka-puuri, e te kaa, ko te anga kuku ko te maikuku.

PART XVII.

THE ADVENTURES OF TURI (of Western Pacific).

[WE will now continue the history of this particular family, from Karii, elder brother of Taaki (according to the Rarotonga record, but the younger brother in the New Zealand Maori traditions.)]



Turi took to wife the woman Varavara, daughter of Papa-taiko, and on doing so went to live at his wife's home. Once, on seeing the knife (*tipi**) of his father-in-law lying about, he took it, broke it, and threw it away into the bush. On finding this out, the father came to his daughter and asked her, "Where is my knife that you two have broken. You have 'uncovered my oven' about that knife" [i.e., had caused him great anger]. The woman told this to her husband, who proceeded to make another *tipi*, and, going to his father-in-law, cast it away so that it fell with sufficient force to burst through the first and second surfaces [? of the earth], then through the rocks, and disappeared to the Po [the under-world, to Hades]. When the *tipi* reached the Po, the gods were delighted at seeing it, and one person named Mau [apparently not a god], claimed it saying, "That is the *tipi* of my friend."

* *Tipi* is the common word for a knife, but in this instance means probably some kind of club or spear with a cutting edge, more valuable than a mere knife. The Polynesians used split bamboo cane, or shells, or—when procurable—flakes of stone, obsidian, if obtainable, which latter were very sharp, much more so than any stone, indeed specimens I have seen are quite as sharp as a razor.

610. [There appears to be a hiatus in the story here, for the next part does not fit in properly.] So Turi and Mau dwelt together for some time, until on one occasion Turi went off to sea. His friend Mau lamented his departure, so followed him, and on joining him, they proceeded together, until one day Mau said to Turi, "I am returning to the shore." His friend asked, "You are returning for what purpose?" "I am going to fetch some food for us two." He then came ashore, and, after feeding and filling his belly, he gathered some coconuts and went down to the ocean, where he was seized by a *kokiri* [Dr. W. Wyatt Gill says this is the name of a fish that emits a sound, "Ko" "Ko" when caught] and borne off to the *makino*.

Tena te kokiri, tena te kokiri,
Tei roto i te makino, tei roto i te makino,
Akapiki, akapiki, akuaku.

Turi waited some time for his companion, and then went in search of him ashore, but not finding him there returned to the sea, listening as he went. Presently he heard the *kokiri* grunting as it ate Mau. He smashed the slab of rock and broke it into fragments, and drew out the body of his friend, carried it ashore, and there buried it.

611. After the burial of his friend he returned anew to the ocean, and stayed there until his back became a resting place for a *Kaoa* [according to other legends this is the name of a tree, but it probably means the coral reef] and for the many fish of the sea. After he had returned to the land his wife, Varavara-ura, burnt the *Kaoa*, and its fragments were scattered far and wide.

[The above is a very inconsequent story, the meaning of which is very difficult to make out, though no doubt it had a meaning to the old priesthood. It serves as a connecting link between Taaki and Karii with the celebrated Apakura, whose story follows in Part XVIII.]

KO TURI RAUA KO MAU.

609. Anau akera ta Karii ko Karii-kaa:—

Karii, tana ko,	
Karii-kaa, ko	Papa-taiko
Turi = Varavara-ura	

Kua rave akera a Turi i te vaine, i a Te Varavara-ura, tamaine a Papa-taiko; kua noo iora aia ki o te vaine. Kua kite aia i te tipu a te metua ungaoaai e ututua ra, kua rave iora aia, kua vavaii iora, kua

titiri ki te ngangaere. Kua aere maira te metua kua ui ki te tamaine e, "Tei ea taku tipi i vavaiia ai e korua, ka 'ukea e korua taku umu' i te re tipi?" Kua akakite atura te vaine ki te tane, kua tarai iora te tane i te tipi, kua aere atura ki taua kua titiri atura i te tipi, taka atura te tipi, vāi i tetai pa, e vāi atu i tetai pa, e tae ua atu ki te pa mato, vāi i reira, aere atu te tipi ki te Po. Kia tae ki te Po, kia umere aere te atua i tana tipi ra; kua akakite a Mau, e, "Ko te tipi tena a taku oa."

610. Kua noo raua ma te oa, a 'Turi e Mau; i tetai tuatan kua taka ke a Turi ki te moana aaere ua. E kua tangi te oa, a Mau, kua aru atu ra aia i te oa, i a 'Turi. Kua aere kapiti aere ua-o-rai raua, e tae akera ki tetai rā, kua karanga atura a Mau ki a 'Turi, "Ka oki au ki te enua." Kua tuatua maira te oa, "Ka oki koe, ka aa?" "Ka oki au ki tetai kai na taua." Kua aere maira aia ki te enua kua kai aia i te kai; e ki tona (kopu?) kua aaki aere aia i te nu e rauka. Kua aere atura e tae atura ki te moana, kua rave maira te kokiri i aia, kua kaaki atura ki roto i te makino.

Tena te kokiri, tena te kokiri;

Tei roto i te makino, tei roto i te makino,

Akapiki, akapiki akuaku.

Kua tatari te oa e, kua aere maira ki te aru aere, e tae ua ki te enua rai. Kua oki ki te moana, kua akarongo aere, ina! te akuaku ua rai te kokiri i te kai i a Mau. Kua tutuki iora i te papa, e pueu-rikiriki akera te papa. Kua toto maira i te kopapa o tona oa kua apai atura ki uta i te enua, kua tanu.

611. E kia ngaro te oa, kua oki akaou rai aia ki te moana; kua tauria tona mokotua e te Kaou, kua riro ei nooanga no te aa ma te ika tini ravarai. E kia oki mai ki te enua kua tauna ia e te vaine, e Te Varavara-ura, kua pueu-rikiriki atura ia tana Kaou ra.

(To be continued.)

MĀNA.

DESCRIBED BY MR. TIKAO (NGAI-TAHU) TO H. BEATTIE.

MR. J. C. TIKAO (Rapaki) said he would try to explain the word *mana*—even the interpreter in the New Zealand Parliament could not translate it into English. When he was in Wellington in 1891 the interpreter asked him to explain it, but he was young then (about 41 or 42) and would not do so, but now he was the allotted span he wished to perpetuate the knowledge and not let it die with him. It was a very difficult and little known subject.

Mana was only a word—but no one could wash it out. He might say it was God—whose power no one could stop. The Power of God—that was the *Pakeha* side of *mana*.

But to the ancient Maori *mana* was a fire which no one could extinguish. There are three kinds of lightning—*wira* striking down, *kohara* zigzagging all over, and *kapo* flashing here and there round the horizon until it gets strongest at one point and a storm comes from there. The *kapo* round other quarters has given in and let the strongest *kapo* have the wind to hurl on the earth—this victorious *kapo* is *mana*. It is a fire. From the beginning of the world it goes on—it cannot be rubbed out. The earthquake is fire—you cannot see it, but you feel the shake, and if it broke out through the earth's surface it would be a fire. *Mana* is all round the world, and Tawhirimatea, Ruaimoko, Maui* and others are in the centre of the circle and get hold of this *mana* and direct the elements and make the weather. The Hine family hold the winds by *mana*. No one can rub out *mana*. Maui is not dead, but Hine-nui-o-te-po† took his *mana* and it still exists. These gods stand back to back doing the work of the world—good or bad—and doing it by *mana* which cannot be put out. It holds from the beginning to the end of the world, and it keeps the world going. Personal *mana* can be overcome and annihilated, but the *mana* of the gods cannot. The *mana* of the Maori was nothing but sacred fire. The *whare-mauri* (or *whare-maire*), *whare-pu-rakau*, *whare-kura* and *whare-wānanga*‡ were nothing but fire. So was the *tuahu*. No one but the

* God of the winds, god of earthquakes, and the so-called culture-hero.—

EDITOR.

† Goddess of Hades.—EDITOR.

‡ The Maori houses of teaching, or colleges.—EDITOR.

narrator had this learning seemingly, and he knew very little of it. The *tohunga* would take a learner to the *tuahu* and make a fire and *karakia*. The fire was in a small hole—no tips of wood were left and embers were scraped in. When such a fire was covered no one could uncover it but the *tohunga*, or even step over it—if he did he would fall stone dead. Its *mana* would kill him. If an invalid (*turoro*) was very ill the *tohunga* would make a fire and say *karakia*, and the *mana* of that fire would take the illness away. Such a fire was put right out and covered. The people knew the sacred spots where such fires were made and avoided them. If a man dug up one, even 100 years after, its *mana* would kill that person. The *tohunga* held that *mana* for the Maori people by *karakia*. A *tohunga* would die, but the *mana* went on as other men kept it going, and so on. He wished it made clear that the fire for cooking food or for warmth—the common fires—had no *mana*. If you put your hand in one of these you would get burnt that was all. The sacred fires had the *mana*. He had now referred to the *mana* of the gods which kept the world of life going, the *mana* of the Maori race which preserved them, and personal *mana*, but he was sorry his English was not more adequate to express himself better. The *mana* of Hine-nui-o-te-toka and Hine-nui-o-te-po was very similar. The former holds *pu-o-te-toi* (power of the *mana*). The Rarotimu *whakapapa** holds the key. It was these beings who started *mana* in the universe, but he regretted he could not give the details. He had lost a *whakapapa* giving 200 generations from those gods to now, and no one had it. The *Pakeha* never collected that information from the one or two *tohungas* who had it.

He wished his name to be associated with this description of *mana*, and after he was gone his name would be connected with the perpetuation of the information he was giving. He knew there would be opposition to his explanation, but that could only be expected seeing this lore transmitted to him had not been in print, while other accounts had. He anticipated more criticism from *Pakeha* writers than from learned Maoris—but his teaching was correct all the same, and opponents would find it hard to contradict it.

[NOTE.—The narrator made later remarks that Ngatoro-i-rangi, the great *tohunga* on the “Arawa” canoe, brought fire from Hawaiki and put it in Tongariro (a male mountain) and Ruapehu (a female mountain). Sir Geo. Grey wrote a big book, but the *tohukas* never explained *mana* to him. Perhaps the North Island *tohukas* had not preserved the lore on this subject. He had explained what little he could, but not even the old *tohukas* could explain the lot.]

* Genealogical tables.—EDITOR.

ADDENDUM.

At a later date the informant stated that he had been thinking over this subject since the collector's previous visit, but he had very little to add to what he had said about *mana* then. The *mana* of the Native (Maori) had existed for a very long time—indeed for many thousand years since the start of the world. If they had not possessed that *mana* they could not have crossed the wide seas in their canoes. When a child is born to the *Pakeha*, the doctor or nurse burns the afterbirth. The Maori did not do this—it would be against the *mana* of that child, it would destroy the child's *mauri*. Burning a corpse did not destroy its *mana* as its *mauri* was already gone, but burning the *whenua* (afterbirth) of a child born alive was destroying its *mana*—the *mauri* of the living child would be gone. Therefore the *whenua* was never burnt, but was buried in the *whenua* (earth) [hence its name, he thought] and so the child's *mauri* and *mana* was preserved. To further strengthen these in the case of highborn children, such offspring were taken to the *tuahu* and then underwent a rite of name-bestowal somewhat like baptism. The *karakia* of these ceremonies confirmed the *mana* of the child. But when the missionaries came they asked the Maori to “wash away” the “*tapu* and all cannibal work,” and this the Maori did, with a result that his *mana* departed. When the *tapu* was abolished by the Gospel the Maori *mana* vanished; if it had not it would still be going on as powerful as ever.

[NOTES.—In regard to the *mana* of new-born babies, most Maori women still object to going into *Pakeha* maternity homes dreading the *whenua* will be burnt, not buried.

An intelligent, middle-aged Maori speaking to the collector said that the hypnotism and powers of mental telepathy, etc., exhibited by the *tohukas* was all due to *mana*, but he could not explain what *mana* was. It is a convenient term to express “power” or “the possession of latent power,” but Mr. Tikao's explanation presents the matter in an entirely new light.—H.B.]

THE POLYNESIANS IN INDONESIA.

BY S. PERCY SMITH.

WITHIN the last few years several publications have appeared bearing on the question of a migration from the west into Indonesia, and indeed further to the east, as illustrated by the megalithic culture and monuments still to be found, particularly in Indonesia, and also further to the east in some parts of the Pacific, and even, as some seem to think, so far as America all belonging to the same culture.

The two authors who have elaborated this easterly migration most fully—so far as our information goes—are Professor G. Elliott Smith, in several papers, and Mr. W. J. Perry, whose volume entitled “Megalithic Culture in Indonesia” is very full of the evidence for the intrusion of some “stone-using” peoples from the west into Indonesia.

The reading of this latter work naturally raises the question in the minds of Polynesian scholars, as to whether this “stone-using” race, as Mr. Perry calls it, could have been the Polynesians on their way to their present Pacific homes. It has long been a settled matter in the minds of all those who have seriously studied the question, that the Polynesians came into the Pacific from the west, via Indonesia, and, as many things seem to indicate, originally from India.

In what follows we propose to indicate various points in Mr. W. J. Perry’s work that seem to favour the idea that the intrusive westerly race was the Polynesian. At the same time there are some things in the work mentioned that do not favour this view. In one place the author considers that the intrusive race was a totemistic race. Now, the Polynesians do not belong to that branch of the human family that practised totemism as a rule; though perhaps some evidence of it may be found in Samoa, and also (doubtfully) in the case of the *tangata-whenua*, or original inhabitants of New Zealand, a people that clearly had much Melanesian blood in them, though otherwise a Polynesian people and speaking that language. Of course the Melanesian race does make use of totemism; and the suggestion is that the few cases in which it is (doubtfully) found in Polynesia were derived from their Melanesian neighbours during the long ages in which the two peoples have been in contact.

The next point in which the Polynesians do not appear to be in touch with Mr. Perry’s “stone-using” people, is Sun-worship or

Sun-cult; though we shall quote below one instance that appears certainly to have approximated to that cult. But it does not appear, as far as present evidence is available, to have been at all general among the Polynesians.

The last point of prime importance telling against the idea that the "stone-using" people were the Polynesians, is the theory developed by Mr. Perry in chapter XXII., to the effect that the inducement actuating this intrusive race in its occupation of parts of Indonesia was the search for wealth in the shape of gold and pearls. There is nothing in the history of the Polynesian people that leads us positively to think that the people ever knew of gold or other metals. The term "positively" is used advisedly, for it has frequently occurred to the writer that very faint traces may be detected in their traditions referring to some metal under the name of *Kura*, and if so it would have been of a reddish, or brown color—like copper, for instance. *Kura* has many meanings, generally denoting something precious, even sacred; the higher learning; certain stones used in their ceremonies, and other meanings.

It is only natural to suppose, that if the Polynesians did in very ancient times possess a knowledge of metals, the absence of such in a native state in the many islands in which they have made their homes, and after the metal tools, etc., with which they might have started out on their periplus had become worn out or lost, the people would lose all recollection of the material of which such ancient tools, etc., were made.

With pearls it is different. Of course the Polynesians knew of and used them and pearl-shell as ornaments—they are now, perhaps, under European inspiration, the finest pearl-shell divers in the world.

So far then the above are the negative arguments telling against the theory of the "stone-using" invasion into Indonesia being identical with that of the Polynesians. There are other minor points, but the foregoing are the main ones, and some of them are only of doubtful value.

We may now adduce some of the positive evidence of this identity; but before doing so will very briefly outline the tentative history of the Polynesians as derived from their well preserved traditions and the reasonable interpretation that may be placed on them. The detail is enormous, but cannot be referred to here; for such detail readers may be referred to Fornander's "Polynesian Race," "Hawaiki," the twenty-nine vols. of "Journal of the Polynesian Society," Tregear's many papers in "Transactions of New Zealand Institute," and in the above-named "Journal," Churchill's "Wanderings," etc., etc.

We may put the matter in numbered paragraphs, which will express the conclusions of most Polynesian scholars in briefest form:—

1. The Polynesians are Caucasians, though with other racial mixtures, and are a branch of the Proto-Aryan race of India.
2. They were expelled from India by a "tall, lanky, black, crisp-haired race who were not Maoris" (as their traditions say).
3. They left India about the commencement of the fourth century B.C.
4. They passed to the east to Indonesia, occupying Sumatra (Tawhiti-roa), Java (one of the Hawaikis), Borneo (Tawhiti-nui), the Celebes, Ceran or Seran (Herangi).
5. From Indonesia the migrants again departed, one party reaching Hawaii (directly); others passed along the north coasts of New Guinea, the Solomon and New Hebrides Groups, settling in the Lau Group of Fiji, Samoa and Tonga. The first migration leaving Indonesia about A.D. 65, and are found in the Lau Group about A.D. 450, but possibly arrived there much earlier.
6. From Samoa and adjacent islands they spread to Eastern Polynesia somewhere about A.D. 700 to A.D. 900.
7. New Zealand was discovered by Kupe the navigator about A.D. 925, and settled by western Melanesian-Polynesians shortly afterward; but by the Polynesian Toi-te-huatahi from the east Pacific about A.D. 1150; and finally by the fleet in A.D. 1350.

We may gather from the above, that according to the traditions of the people, they dwelt in Indonesia some four or five centuries, no doubt using their superior culture to conquer and to some extent amalgamate with the original Negrito, or Papuan inhabitants. And on finally departing for the broad spaces of the Pacific, leaving some of their peoples behind—those who had become more intimately mixed with the original peoples, some of whom are mentioned by Alfred Russell Wallace in his "The Malay Archipelago." The reason why the Polynesians evacuated Indonesia are usually ascribed to the appearance in that Archipelago of a Mangaloid or Malay people in the early centuries of our era—not the well-known and later irruption of the Malays from northern Sumatra, which took place in the thirteenth century.

It may be said that the Polynesians were essentially a "stone-using" people, of which it is almost unnecessary to quote illustrations, it is so well-known. Mr. Perry's second chapter is devoted to the remains of megalithic monuments in Indonesia, and while many of those he illustrates are not now to be found in Polynesia, others are.

We may quote the Haamonga trilithon in 'Tonga-tapu as a perfect example of massive stone work, the two upright pillars with the heavy cross beams on top, some 12 feet above the base, with (it is said) a cup-shaped hollow on top of the beam. In 'Tahiti we have the truncated pyramids as used in their ancient *maraes*, of great size, and stepped exactly as in the pyramids of Egypt, formed of squared massive stones cut out from the coral reefs. Again we have the massive stone structures of Easter Island, mostly in the form of statues, often thirty feet high. At page seventeen Mr. Perry says, "These menhirs are made to taper off at the top, and the tallest menhir of the alignment, which is in the middle, is surmounted by a small annular stone, which fits on to the larger stone the central stone of the alignment is carved evidently to represent the head of a man" This is a fairly exact description of some of the pillars found in Easter Island, where the annular stone is made like a turban and of a different stone to that of the pillar. The above description is from the Khasi people of Assam, with which people Mr. Perry connects the culture he is describing, and which is further referred to below.

Stone statues are found in other parts of Polynesia, such as Hawaii, Pitcairn Island, Marquesas, the Austral Islands, etc., and they have also been reported in the northern part of the Tonga group.

Chapter III. deals with stone-graves, which are also to be found in Polynesia, notably in 'Tonga, where they are of immense size and of pyramid form, with generally only two steps. The same form is found in Rarotonga, but on a very much reduced scale, and sometimes with rounded tops. Niuē Island again has much the same form of grave, but less often than in Rarotonga. In both the latter cases may be seen some of the personal articles of the deceased lying on the grave—even sewing machines and other valuable articles formerly used by the deceased.

In chapter V. Mr. Perry describes several stone seats which, though more elaborate than those in Polynesia, are to be found there in several places, as for instance at Rarotonga at the celebrated *marae* named Arai-te-tonga, and also that of Kanariki, where there are quite a number ranged alongside the stone-paved road that runs round the island, and where the chiefs met in council and at other important functions. We find the same in Niuē Island where such stone seats, similar to those of Rarotonga, are found, equally used at the gatherings of the chiefs on important occasions. A drawing given by Mr. Perry of a stone seat at Nias Island, depicts a large lizard (*ngarara*, in Maori) spread over the back of the seat. This style of ornamentation is very characteristic of Maori carvings, but not used by them on seats, for they did not make use of such things. Mr. Perry on page 34 describes these stone seats at Roti, "called *tutu*, which are placed

under trees or by the side of the road," exactly as they are in Rarotonga and Niuē. On the same page he refers to the stone seats at Leti-moa and Lakor as *watu liau*—*whatu, fatu, atu* being a common Polynesia name for stone.

On page 45, we find . . . "the people of Roti have a tradition of the arrival of their ancestors in boats. The first lot landed at Okelisu in Loleh, where their boat is petrified; and the second lot landed at Danoh-loon where their boat is also petrified." This is exactly the story of more than one of the famous canoes that brought the Eastern Polynesians to New Zealand in the fourteenth century, and these petrified canoes are pointed out to this day.

On page 46, it is stated that "The people of Seran" (which may probably be identified with Herangi of Polynesian tradition) "have a custom in common with those of Wetar and the Leti-moa Group, that of taking stones from one place to another to be used in connection with a cult. . . ." This is exactly what has often occurred in Eastern Polynesia, a well-known instance of which is that of a stone taken from the celebrated *marae* of Opoa in Ra'iatea Island, to form the foundation stone of the Mahai-atea *marae* in Tahiti. The object of so doing was to communicate the *māna* (power, prestige, etc.) of the ancient *marae* to another one. A similar stone from Ra'iatea is to be seen in Moorea Island.

Page 47. "The indigenous people of Minahassa formerly placed their dead in branches of trees." This again is a Polynesian custom, the object being to allow the fleshy parts of the body to decompose, when the bones were removed to caves or other secure burial places.

On page 58 *et seq.*, and at page 81 we find many references to sacred stones as "tutelary genius," and this is again Polynesian, as in the use of the stone figures of the god Rongo still to be found and which were used when presiding over the ceremonies connected with the *kumara* cultivations. Mr. Perry says, pages 58-59, in Minahassa such stones are said to be the residence of gods—just as Rongo, the god of agriculture resides (temporarily) in the stone *kumara* gods.

A statement on page 61 (it is suggested), gives support to the idea elaborated in this "Journal," Vol. XXII., page 52, to the effect that the third migration into the Pacific stayed some time in Borneo (at Tawhiti-nui), on the Kapuas river. Mr. Perry says, "The Kenyah regard rocks on the banks of their rivers with reverence" (as do some Polynesians), "and also possess sacred stones the origin of which is unknown. The Kenyah are supposed to have come down the river from the basin of the Kapuas in the centre of the island, so it is important to learn that stones carved with figures have been discovered on the Mahakam, a tributary of the Kapuas, a river with which the Kenyah are certainly acquainted. . . . According to the tradition these

stones were made by people who lived in the centre of Borneo before the Kenyah and kindred peoples arrived there. The evidence therefore suggests that the Kenyah owe their beliefs concerning stones in some way to an unknown stone-using people who preceded them in central Borneo." And this "unknown people" it is suggested were the Polynesians who (if the theory of Tawhiti-nui being Borneo is correct) entered a great river on the south-west of that land and went up it very far. The river is marked on the maps as navigable for 400 miles.

Incidentally we notice on page 66, a story of the Bontoc people of the Philippines, wherein a being descended from the sky, and who struck a mountain with his spear and water gushed forth. This story finds its analogue in that of the Maori heroine, Rua-putahanga, whose attendants were suffering from severe thirst, when she struck a rock with her spear and water gushed forth. Another version on the same page, states that a rock was struck with the spear and produced water, and again on page 68 is a further version from Minahassa, where the river Rano i Mokei which one Maengkong "made to spring out of the side of a hill by uttering a word." Here we have a Polynesian word *rano* for water. These references, however, have not perhaps much value.

On page 72 and 74 we find it stated that people came from the sky to settle in those parts, with which we may compare the accounts of some of the South Island of New Zealand Maoris as to their ancestors coming from "beyond the sky" to Hawaiki prior to their migration into the Pacific.

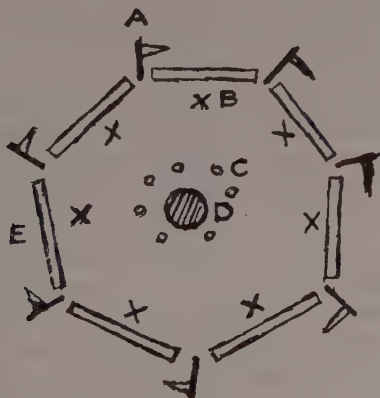
On the question of Sun-worship, which is (page 86) prevalent in the Timor and adjacent islands lying well to the east of Indonesia, we have one authoritative statement to the effect that one tribe of Maoris, at least, in New Zealand, either practised or knew of this cult. Mr. Perry mentions "The great Lord of old who lives in the Sun" (page 87), and possibly this is the same as the Maori expression, "Tama-nui-te-Ra" ("the great man (in) the Sun.") Page 88, "The people of these islands assert that the Sun-cult is alien in nature, for they say strangers from the west introduced it to Luang-Semata, whence it spread to the neighbouring islands." On page 91, mention is made of Si Marendor, a sun-lord, who "is said to be half stone and half sky-born." Dr. W. Wyatt-Gill mentions that the Polynesians of Mangaia Island describe their great god Tangaroa, as half stone, half god.

One account of the sun-worship in New Zealand has been published by Ed. Tregear, at page 467 of his "The Maori Race," which account is derived from the same source as the following, and is quoted from my "Polynesian Notes," Vol. I., page 27. "My friend Mr. C. E. Nelson" (one of the best and most learned of Maori scholars*)

*Since dead.

"writing to me on the 4th November, 1889, gives some interesting particulars about the *Hakari*, or Sun-festival, showing it to have been originally a matter of much greater significance than the modern feast of the same name, *Hakari*. He says, 'I mentioned before that the yearly Sun-festival was called *Hakari*. The old natives also had a tradition that at one time there lived a great chief named *Hakari*. At the festival—which was very like the ancient Greek *Bachinalia*—the food, etc., was always given in seven heaps like this [see sketch]. In front of each heap, on the inside, a fire was lit [marked B]; between the heaps were seven poles with pennants. Some other poles surrounded the central *here* (sun) where a victim, generally a slave was offered up to propitiate the Sun-god, or ancestor, *Hakari*. This sacrifice was termed the *whakahere*. The heaps of food were called *tahua* (to light or kindle a fire) as they are to this day, and the priest was called a *Tahu*, or *Tahuna* (he who kindles, sets light to). The large poles were called *wana* (rays of the sun), still so called. The smaller poles were *toko* (also rays of the sun), still so called. Sometimes the victim was burnt up, and the *hau* (part of the scalp) only offered to *Hakari*, or *Here*; i.e., when the victim was related to the people sacrificing him."

The sketch below will illustrate this; it is enlarged from that supplied by Mr. Nelson. My friend does not say from whence he got this information, but there is little doubt it came from his old friend Te Otene, the head chief and *ariki* of the Ngati-Whatua tribe of Kaipara. One does not like to question so ripe a Maori scholar as Mr. Nelson, but it is suggested that *tahua* above (which he rightly translates as 'to burn') has also another meaning, viz., the platform or place of deposit of the food offering, which might equally or better fit the meaning.



REFERENCE TO SKETCH.

A. Pennants
B. Fires

C. Tall poles (*wana*)
D. *Here*, or Sun

E. *Tahua*, heaps of food

There are some faint indications of a sun-cult in other parts, but the above is the most circumstantial we know of.

There are many other points in Mr. Perry's work that one would like to comment on as bearing on Polynesian customs, etc., etc., but our space is limited. In Chapter XII., for instance, he deals with incestuous unions. The god Tane who created the first woman by direction of the supreme god Io, had offspring both by this first woman, Hine-ahu-one, and by her daughter Hine-ti-tama. In later generations, however, incest came to be looked on with the greatest horror, except perhaps in some reported cases to ensure the purity of chiefly descent. The author remarks, page 104, "The arrival of the stone-using immigrants seems therefore to have marked the beginning of a new era in Indonesian history." And we may add, if these people were, as we here suggest, the Polynesians, it has equally affected them in various ways; too many to recount here.

On page 105 the "great lord who lives in the sun," is the male principle, whilst Rae or Raa, the earth, is the female principle"—exactly in accordance with Polynesian belief. The departure of the spirits of the dead to the west is also truly Polynesian, and shows, to our thinking, incontestible proof of the provenance of the people.

On page 120 we have a brief indication of the Maori story of Te Niniko, the heavenly maiden who after the birth of her child by a human husband, and due to the "pestering" of the people, returned to her heavenly home.

On page 146 we have this statement: "The Minahassa people say that formerly they grew no rice because they did not know the necessary ceremonies," and on page 180 Mr. Perry comes to the conclusion that the "stone-using people introduced rice growing to Indonesia." Perhaps one may claim this as a confirmation of the theory advocated in "Hawaiki" that the Polynesians introduced the knowledge of rice to Indonesia during their sojourn there, as described on page 77 of that work. The wandering of the soul, or spirit, mentioned on page 149, during sleep is essentially a Polynesian belief; and on page 150 we recognise the same strong objection to awaking a sleeping person for fear his spirit would not have time to return to the body, as with the Polynesians. The inhaling of the last dying breath of an eminent chief of Nias Island, by his son, is also a custom of the Polynesians, but slightly different, though apparently the idea is common, i.e., to secure the knowledge of the dying man. Page 155 describes the change of the "soul-substance" into various insects, butterflies, etc., which is exactly the former belief of the Samoans. The Samoans also held the same belief as the people of Roti (page 167) that the sky was formerly quite close to the earth, as do some of the Maoris.

In Chapter XXII. Mr. Perry asks some pertinent questions as to why the stone-using peoples avoided the Mentawai Group, and why they left Borneo, etc. As regards Mentawai, if our theory of the origin of the Polynesians is right, they did leave some of their people there who are still there. And as to why they left Borneo, we would refer to our "Memoirs," Vol. IV.

Mr. Perry connects the work of the stone-using people with that of the people of Assam, Eastern Bengal. From a long correspondence with the late Mr. Peal, F.R.G.S., of Assam, the writer has come to the conclusion that the Naga people of that country are possibly a remnant, much overlaid by Mongolian influences, of the Polynesian people left in India when the bulk of that people migrated to Indonesia. Possibly Mr. Perry's suggested connection is a confirmation of this theory. And as to the Polynesian occupation of the coast of India, we would refer readers to this "Journal," Vol. XXIX., page 202, for evidence of it from the Indian side.

But we must defer to another occasion several matters of interest touching the questions raised by Mr. Perry's most interesting volume.

POLYNESIAN LINGUISTICS.

IV.—POLYNESIAN LANGUAGES OF THE SANTA CRUZ ARCHIPELAGO.

By SIDNEY H. RAY, M.A., F.R.A.I.

VI.—PILENI TEXTS.

AS specimens of the Polynesian languages of the Reef Islands I give two short texts. The first was written by a native of Taumako in Pileni, with a Mota translation. The language of Taumako is the same as that of Pileni. The second story was written by a native of the Melanesian Reef Islands who knew Pileni well, but was not accustomed to write it. Hence the vagaries in spelling. The two texts form a somewhat inadequate specimen of the language.

I have added specimens of the Pileni and Tikopia translations, with the Mota original, and also give some examples of other languages of the Santa Cruz Archipelago.

1. TE TLATLAGHAI¹ O TAUMAKO.

Nana 'Taumako ne penapena puke² po latu fufloai³ ki Pilhen. Ghilatou osi ne tata alo. Ia Moiteua ma 'Taniteala.⁴ A po latu fulau ifo ki Pilhen a ko phela, Koai e wusiake te laa, e fena ifo a ko fano loa ki te alofafa i Tafola. A kilatou osi ne pena. 'Te tafola na nei folomia osi na ghilatou. Ia te puke ne muli ifo ko Moiteua ma Tanteala ko ulia ifo. Ka Moiteua nei e Tailaitu.⁵

A ghila no le ifo, a Moiteua koi takuane po, 'Tai! feina, uno kutea, no fokamama,⁶ ia puke na e fokatup i nalofafa.⁷ A koi takuane kia Tanteala po, la palea keina. A ghila palea keina. Ka e siai, giua te alofafa i Tafola nei e mudaefa aliali. Ia Moiteua po, E lavoi ta le ifo, nafai e kotai kei folomia ghitaua.

1. Talatala kai o Taumako.

2. *Puke* is the large sailing canoe, *alo* the small canoe, *kaleakai* boat, *losiu* ship. (It is a question whether we have not here the origin of the Maori *kaipuke*, for a ship, a word that has often puzzled us.—EDITOR.)

3. More correctly *fefolauaki*. 4. Cf. Rivers *op. cit.* p. 231.

5. Perhaps *tai*, *ilo*, *aitu*, man, understand, ghosts.

6. *Foka* here and elsewhere for *faka*. 7. For (a)na alofafa.

A ghila ko le ifo, a ko tele loa ki namouava,⁸ a ko phenei, ghilaua ko fokatu kai iane i naate. A ko lozo i po no mae, ia po, Thaua! kolu no a? Ia ghilaua po, Siai, sai e ana ma no vaia.⁹ Ia te tafola naa po, Te fea te fenua oulua? Ia ghilaua ne ki te ia po, Te fenua omaua tena i to mata na ko no ilake akinai na.¹⁰

Ia te tafola na ko fokathekiake ki Taumako, a ko thaeake ki Taumako, koi feiliane ki ghilaua po, Fea? A ghilaua po, Fokamama po ma kutea. Ka siai ne thae ki te ava. A la ko takuane po, Siki ai. A ko fokateki ok ki tua te kaena. A ko thae, koi feiliane ok, a la ko takuane ok po, ke fokamama. Ia ghilaua ane po, Tenei ko ia. A ghila ko feitakina po la o ki tafa, ka e siai. A la ko fokatulia thai puke i nanut, ka la ne fokatuliake te puke na, ka te tafolana nei nusia na vasvas, a siai ghila no feuluhi mai ki tafa. A la ko feitakina ok te ama, ka nei nusia okina ko vasvas. A Moiteua koi manatuake te kapekape i naul, a koi fokatuliane ok, ka te tafolana noi nusia ka siai no vas gina noi tulia aia. A siai no nusia po ke vas, a ghila kaio feuluhi mai ki tafa.

A ghila ne feuluhi ki tafa, Moiteua koi avake te kapekape, a la ko ki nauta. Ia te tafolana ko afio, a ko mate, e lavethakiane i Anula, ia nana tai latu ko kutea.¹¹

A thaua na ko o ake a la ko kutea te kova,¹² a la ko fanaia totleki na, a ko thuu os, a la ko ake, la ko toa natoto, la ko kanuia.

A la ko at, a la ko taeane te paena, a te paena ke pelane ki ghilaua po, A iau nei, siai e tai noi lakau aiau. Ia ghilaua ane ki te ia po, Ia kimaua oki ana epena, a Moiteuu ko lekatu koi akai te paena na, a te paena na ko pitolavak.

A la ko at la ko taeane te Kuli, ia te Kuli ko leane ok pena, ia ghilaua oki ko leane oki pena.

A la ko at la ko taeatu oki tai oki mateana. A la ko feifo i tua. A la ko kutea te Uu. A koi takuane oki ki ghilaua po, Thaua, iau nei, siai e tai noi lakau aiau. Ia ghilaua oki po, Ghimaua oki ana epena. A koi tlutlane¹³ ki ghilaua po, Thaua, ana niana kolu e kanui ai aina. A ko leane ki ghilaua, Thaua, ei tulia tuku nakau.¹⁴ Ia ghilaua ane po, Eai, e fata ou. Ia ia po, te fata ok e ai. Ia ghilaua po, Fefena mai ni fafie. A ko tele mama oi toa ni fafie. A koi toa a fafie ko lavoi na ko afio mai koi takuane ki ghilaua. A la ko takuane po, Kake ki eluna te fata, e a ko kake ki luna. Ia ghilaua ko fokasia ake te keu ilalo. Ka noi fokatulia namafana. A koi feiliane ki ghilaua po, Thaua, koulua na no a? Ia ghilaua ane po, Siai e ane ma

8. *Monava* = *manava*. 9. Probably should be: *siai e ana ma no faia*.

10. Omitted in the Mota version.

11. The Mota has *o sul qale i lolo*, the people still inside. The Mota for "see" is *ilo*. 12. *Mota kaova*. 13. *Tala tata ane*.

14. The Mota version has: *o sava o valakas ilone alo nagon kamrua, nau we maros aneane*, what is that decoration on the face of you two, I want it exceedingly.

no faia. Sikiyai ne loaloa onamtavae¹⁵ ko femoki, a la ko toa, la ko keina. Ka te Uu na noi fokatulia te keu no mafana aliali, a ko leane oki ki ghilaua, ia ghilaua ne po, fogaiphana¹⁶ ko lavoi te tuitui ou. A onamtavae ko meu os, a la ko toake la ko keina, a la ko keina kosi.

La ko at ki te kaena a la ko takuane po, Tanana a puke na ne o ifo na ko fulo os ki te alofafa i Tafola.

TRANSLATION.

A STORY BELONGING TO TAUMAKO.

The people of Taumako prepared a ship that they might voyage in it to Pileni. They all cut out a boat. Moiteua and Tangiteala. And then they voyage down to Pileni, and it (happened) thus: Some one pulled the sail, it came down and (they) go straight into the mouth of a whale. And they all did so. That whale swallowed all of them. And the boat that was last Moiteua and Tangiteala steered. But this Moiteua was a seer.

They went down and Moiteua said thus: You fellows! something, I saw it, it opened its mouth, and that boat began (to enter) its mouth. And (he) told Tangiteala to row the other way. They rowed the other way. But it was of no use, because the mouth of that whale was very great. And Moiteua (said), We must go down, he will swallow us at one (gulp).

They two go down and walk quickly to his belly, and do thus, they begin to eat his liver. And (he) feels that it is painful, he (says) thus, You two fellows! What are you doing? They (say), Nothing And the whale (says), Where is your country? They (say) to him, Our country is there in front of you

Then the whale goes along to Taumako and reaches Taumako, and asks them, Where (is it)? And they say, Open (your) mouth that we may see. But (he) had not reached the passage. And they say, Not yet. He goes along to the farther side of the village. He reaches (it) then asks again, and they say again, Open (your) mouth. And they say, This is it. Then they try to come outside, but (can) not. Then they set up one boat in his mouth, but when they have set up that boat the whale bit it to pieces, and they were not (able to) come out. Then they tried again (with) the outrigger float, but he bit that again to pieces. Then Moiteua thought of the comb in his head, and set it up, and the whale bit it, but not to pieces because it pierced him. Then he did not bite it to pieces and they were able to come outside.

When they came outside, Moiteua took away the comb, and they went ashore. And the whale goes back and dies near Anula, and the people see it.

15. One matavae.

16. I cannot decipher this word.

And those two go up and find an egret and they shoot together and both hit it, and they take its blood and decorate (their faces).

Then they go and reach the fence, and the fence (says) thus to them, Here am I, no man steps over me. And they (say), We to do so, and Moiteua goes, treads on that fence, and that fence goes to nothing:

Then they (go) forth they find (reach) the dog, and the dog (says) again the same, and they do the same again.

Then they (go) forth, they come against some one accidentally. Then they go down on the (other) side. And they find a robber crab. And he says also to them, You two! here am I, no man steps over me, They again (say), We do it again. Then he says to them, You two! what is it (its what) you are decorated with? And he says to them, Bring my wood,¹ I want it.² Then they (say), All right, for your shelf (platform). And he (says), The shelf, all right! Then they (say), Look for some firewood. And (he) goes eagerly and brings some firewood. And (he) finishes bringing the firewood, comes back and tells them. And they say, Climb up on the platform, and he climbs up. Then they make up a fire below. He felt its heat. He asked them, You two! what are you doing there? They (say), We are doing nothing. Presently his claw dropped off, they took it, and ate it. And the crab felt the fire was very hot and (spoke) again to them, and they said, doing thus is good your painting. And all his claws fell off, and they took (them), they ate (them), and they ate all (of him).

They go forth to the village and they say, The people of that boat went down, (they) all voyaged to the belly of the whale.

2. TE TALATALA KHAI O PASIKALOA.

Thauavana e ala tama e katoa. Te mulimuli na ko na inoa ko Pasikaloa. Ka kilatou nei latu no o tatana na ko o te kaukau. Te lalani latu e nofonono e lalatea ala na latu ko o ki taupe o kaukau. A latu ko o mai oki ki nauta o fakala i te vela. A tai lani na latu ko o ki mouku. Ka latu no o nonaa, shiai latu o vabelia, latu no o na no fakatele i te latou fanau mai. Te ulumatua no tele i mua i tai no tao ane ka lekane i natua. Latu ko o na ko i kutea e te ulumatua te ifi e takoto i te ala. A ko tono ifo ko visivisia, ka e papaka, a koi toa koi siaki. A kilatou e sinoanafulu ka pena osi i te feina nei. Ko tai ne muli a latou nainoa po ko Pasikaloa. Aia no muli mai a koi kutea te ifi nei po e a, latu no siaki. Aia ko tono ifo po kei visivisia, nei visivisia ka e matuai ia e kata, a koi toa. A latu ko o ko thae ki nauta, a koi avane ki a sinana po kei tunua. Ko kilatou ko o kaukau

1. Not in Mota version.

2. Mota: nau we maros aneane, I want it very much. Not in Pileni version.

oki faka khilatou a latu ko kaukau na. Thai ne mua ko pepio po na manava no mae, a ko tele ki mouku po siko, nau no telena kia sinalatou po kei keina te ifi a Pasikaloa, a ko lekake koi nonia ane sinana po aia la nei unaa mai i Pasikaloa po kei keina manaii a koi keina ko tafuli ko leifo oki ki thaupe o kaukau. A kilatou e vo na ka pena osi ala manai, latu ka keina osi ai a ifi te ifi a Pasikaloa. A latu ko kaukau ko lavoi na, latu ko o oki ki nauta. A Pasikaloa ko tele kia sinana po kei avane te ifi ana keikeina. Ka sinana koi takuane po, Ka feina na ko ne takuane ki tono vethokau po latou keina a kosi. Ka Pasikaloa koi takuane po, E koai? aiau shiai une takuane ni lono, me aumaina ko taku ifi. Ko tanitani, na tonona vethokana ko lono mai ai, a latu ko feiliane po e a no tani ai. Ko sinalatou koi takuane po, Noi tania na ko te ifi ana, latu ne keina. A latu ko feufeuna po e tai ke tele o ikamai e ifi e kee ke wii ai.

TRANSLATION.

A married couple had ten children. The name of the last was Pasikaloa. These went regularly to bathe. Every day they stayed till noon, then they go to the sea to bathe. Then they come back to the shore to bask in the sun. And one day they go to the bush. But when they go there they do not go anyhow, they go there in the order of their birth. The first-born walks in front to the sea, and the younger (?) go behind him. (As) they go there is seen by the eldest a chestnut lying in the path, and he put his hand down to take it, but (he) passed on, and carried it in his hand, it was not (good). And they ten all did this. And the last person of them, his name was Pasikaloa. He went back and finds this chestnut why they did not (want it). He puts his hand down to take it, took it, but it was ripe and broken, then he took it. And (when) they reach the shore (he) gives it to his mother to roast. They go bathing again, and they bathe. The first-born pretends that his belly was sick and runs to the bush to *siko*, but runs to their mother that he may eat the chestnut of Pasikaloa, and goes up and asks his mother, and (told her that) he brought a message from Pasikaloa that he might eat (a piece), and he ate (it all), turned round, went down again to the sea to bathé. They are many that will all do like this, they will eat completely the chestnut of Pasikaloa. They bathe and finish, they go again to the beach. And Pasikaloa runs to his mother that she may give him the chestnut his food. But his mother says, But that thing, you told your brothers to eat it all. But Pasikaloa said, Who? I have not spoken any message and give me my coconut. He cried, and his brothers heard it, and they asked what he was crying for. Their mother said, He is crying for his chestnut, they have eaten it. And they commanded that if any one goes and takes another chestnut, it shall take the place of it.

3. TRANSLATIONS.

I give here the Paternoster in the languages of the Polynesian Islands of the Santa Cruz Group, and have added the Mota version to show the closeness of the Pileni translation, and the Horne Island version to illustrate the fact that although a large part of the Tikopia and Futuna vocabulary is the same, the likeness is not very apparent in the translation.

PILENI.

1. Opa ieluna, Toinoa e Tapu.
2. Te malama ou ke au.
3. Manai ei tulia e tonakau ke maoli i lalo nei mana koe eluna.
4. Aumai anei ni kaikai ke tauatai mai anei.
5. Koa manatua siakina amatu kaimauli, mana ko khimatou no manatua siakina alatu kaimauli.
6. Aua to sukuukuane khimatou kia pio; Koa toa khimatou ia value.
7. Niou to malama, ia a mana ia namalaama e takoto e takoto. Amen.

TIKOFIA.

1. E Pa te vaerani; Tou Inoa e tapu.
2. Tou kaenana ke oko mai.
3. Tou fifia ke laoi iraro nei, soki te vaerani.
4. Sori mai teasoni iako matou te kai e tu teasoni.
5. Kaese manatu matou faena, soki a ko matou sise manatu ratou faena.
6. Kaese sorisori ko matou ki te tatanutu: sau ko matou ma te titissara.
7. Tou kaenana, ma te mana, ma te ata, ke nofonofo. Amen.

BANKS' ISLANDS. MOTA.

1. Mama avunana, Nasasama ni rono.
2. Nom o marana ni mule ma.
3. Nom o maros ni lai alalanana tama avunana.
4. Le ma qarig mun kamam o sinaga we tira ape qarig.
5. Ka nomvitag napugamam, tama ikamam we nomvitag napugara
6. Nipea ukenkeg kamam ilo galeva; Ka lav kamam nan o ganganor.
7. Anoma o marana, wa o mana, wa o lenas ti toga ti toga. Amen.

HORN ISLAND. FUTUNA.

1. Ko lomotou Tamana e i Selo, ke tapusa lou suafa;
2. Ke aumai lau pule;
3. Ke fai lou finegalo e le kele ofaife i Selo.
4. Ke soli mai somatou nea kai i le aso nei,
5. ti ke fakamolemole omatou agasala, ofaife lomotou fakamolemole kia latou e agasala mai kia matou;
6. ti aua se ke tuku matou ki le oli veli; kae fakamauli matou mei le veli. Amen.

THE LORD'S PRAYER IN FOUR MELANESIAN LANGUAGES
OF THE SANTA CRUZ ARCHIPELAGO.

1. REEF ISLANDS. NIFILOLI.

1. Tumono wuu, Nenum na uko.
2. Nukipejalikivem na one.
3. Nie to vaka nulom na uni vi kajue wuu.
4. Lano ilenene naguno dekilini na iki ilenene.
5. Walukoluoli tekaimoliono, kajue ino, walukoluoli tekaimolioi.

6. Ka dememali kamio ino na ninakoa. Tudami ino na mutudami nipoana.
7. Niekipejalikivem ee ninana ee nuanugomiu ki to ki to. Amen.

2. SANTA CRUZ ISLAND.

1. Melemuge mako wuu, Nep ka 'Te.
2. Maboielen na om.
3. Ma tuti detuem nanida maka iu na apule wuu.
4. Tuam abunaga bage dakanano na taplete ma abunaga.
5. Ava aipteo aluege apule nige aipteo aluede,
6. Baku vele bame nige mana vaika; Amilua nige mana vaioajal.
7. Mabonielen, ie malet, ie, nile, ti io ti io. Amen.

3. UTUPUA ISLAND.

1. Uma nuu, Ninome elapu.
2. Bojoeme ilo.
3. Igono nemenigome igono noolu tamanuu.
4. Neve iloo damode too fasimio sika damode.
5. Nika nigage tekamauli emeto tamee meto motapenisu, tekamauli ejoo kale nigake metoo.
6. Sasanabuene ke vono, nive metoo sake vono at e.
7. Mojo emee ia suge, vinio inumua, igono, igono. Amen.

4. VANIKOLO ISLAND.

1. Aiia nau. Neneno e tapu.
2. Iemie mare gaima.
3. Iemie warneno ipiaine ine lenu nene nau.
4. Kuma neii damoida iemie toro nane pe damoida.
5. Ago kulamena gamitu, tekamaoli imetore nene gamitu nupe pianoa tekamaoli iedietore.
6. Igai kurekure gamitu aka bogila; ago kula gamitu mena mamane fisale.
7. Iemie mare, ga auka, ga iremare ilu ilu. Amen.

MARQUESAN LEGENDS.

(Continued.)

No. 6. TE TAI-TOKO. (The Deluge.)

Te Fatu-moana na hoe ia
E taha ta te moo oa
He koina e vae ana
Na mou atea e itu
Oai tuto e tomiia te Papa-nui tinaku
Ma te Tai-toko e hetu—e.

Hoho i te papua
Hoho te tau hauhii
E ia e tohuia i vavena
Te Tai o te pua'a,
O maua he Tai, O maua he Tai
O maua a ke iho e Tai
E, ke iho e Tai
He Tai-toko e hetu—e.

A e vi una i na kawai
Taha una te tohua
Tomiia te tau mouna
A e tupo te vau
O he Tai-toko e hetu—e.

Hoho i te papua
Hoho te tau hauhii
Mea pitiki i tahuna
Te tai o te pua'a,
Te tai o te mouo
Te tai o te hahei
Te tai o te patipati
Te tai o te papanu
Te tai o te kivikivi
Te tai o te huho-oa,
Te tai o te huho-poto
O he Tai-toko e hetu—e.

Tietie o te moana
Hakahaka he hae ma eia

He hae papa te hae
 He hae puho te hae
 He hae puta maama te hae
 He hae oaoa te hae
 He hae mea haapohoe
 Te tai o te pua'a
 O he 'Tai-toko e hetu—e.

Hoho ina i te papua
 Hoho te hauhihi-oa
 Mea nati a haamau i tahuna
 Te tai o te pua'a,
 He enata i mua, o Fetu-amoamo
 He enata i mui, o Ia-fetu-tini
 Te pua'a te vavena e tani huina
 O te 'Tai-toko e hetu—e.

E amo e! Eia!
 E amo te pua'a! Eia!
 E amo atu atou i tai Eia!
 O Kaka-veie-oa! Eia!
 O te etua o te hakanau! Eia!
 O Hina tauti Ani! Eia!
 O Hina te ao ihi! Eia!
 O Hina te upu-motu! Eia!
 O Hina te ao-meha! Eia!
 O Te Fetu-moana! Eia!
 O Te Fetu-tau Ani! Eia!
 O Fetu-amoamo! Eia!
 O Ia-fetu-tini! Eia!
 O he 'Tai-toko e hetu—e!

He enata i mua i te utunu
 O Te Fetu-moana
 He enata i mui te pikia i te utunu
 O Te Fetu-tau-Ani
 He hono te vavena e tanihuina
 O he 'Tai-toko e hetu—e.

Tipiatipia to oe puaina, he hae peia
 Mea tunu kai na te etua
 Ke huha ko huha
 Te tau taua matafa
 Ke huha ko huha
 Hae momoe etua te hakanau
 A onri hu tai piau

E hauia kohua
Ani atoa tafau huaa
Moe te tapu-tutui i teia mu
Mu, e etua mu, ma etua va,
E tua kakihia.

Eia ua atea te toua
He toua te mea nui i Atea
A ua hetu e hana nei
He ua mea ata tahi
E hauia kohua
Ani otoa tafau huaa
Moe te tapu-tutui
Ua upu a uu, uu te fenua
N'au e ae tuku atu
Te mata he mu
Matu amuamu
Matu avaava
Matu tau kaki tenei.

PAPA E UA (second part).

E te kou hou
O te vau vaa
E te mota
He mou nu (? uu) enata
Tutu ana nei
Tai i te toua
He pai i te oho
He pai i te iima
E tutuina amai e hoe
Te moana ie vene.

E Puhō e—
Eia toko ae au
Te Fatu-moana—e!
Hakaono oe una nei
Te Fatu-moana e aoia
Te fenua moo e haaitea.

Te Fatu-moana—e!
Ave te kouhou
He kouhou e ia mai
A te mota
I hava mikiia.

Te Fatu-moana—e!
 Ave te kouhou
 Kou oa a no au e mota
 E utunu au ei tu tapu taetae
 A e itu mamau a te ue (? ve)
 No Te Fatu-moana
 Te Fatu ua ao te fenua
 E moo ana mai
 E te teetina,
 Te teetina o Tanaoa
 Una te tai o Havaii
 To ivi a ke atu
 To ivi a ke mai
 Una te tai o Havaii
 E noho Tanaoa no te haehae
 E maohe i te mui o te vaa
 E pakipakia to vae Tanaoa
 Tanaoa au kakihia.

Tanaoa he aha to oe hua
 A hua te tiu me te hafa
 Ave koaa e tau ae mei nei atu
 Tanaoa au kakihia

E tau Tanaoa i te oneone
 E vevau Tanaoa nei taku mai
 A umoi a hee atu
 E pakipakia to vaa Tanaoa,
 Tanaoa ee au kakihea.

E te teetina
 Te teetina o moepo (? Moepo)
 Una te tai o Havaii
 To ivi a ke atu
 To ivi a ke mai
 Una te tai o Havaii
 E a a tautau mai.

E Te Fatu-moana—e!
 Te efa ipuipu, a te efa ipuipu
 Ua tau meitai nei.

Vava nui ia te vava o Havaii
 Vava nui ia te vava o Matahou
 Mea kihahi a kahi
 A eia te Moepo
 E haiina mai una kohikohi.

Pehea te mata peau
Na te Etua hāia mea otoa.

PAPA TE TOU (third part).

Uiui te tupua
Tai hou, tai hee
Oai oia te pua una nei
O Atii-tau-hua
Te Tiki-vae-tahi
He aha te hana o tena Etua?
Te fai mai ae
Me tena ao te io mai ae
A me tena mu ua va.

E Tai e! tai a hee hou
E ave una te tohua
Tohua a na Tu me Tanaoa
A tutu au e Ono
Ono! Ono! tu ae, vaa
Hoho va, e tua kakihia.

Uiui te tupua
Oai oia te pua i uta nei?
O Kaka-me-Vau
Te Etua niho tea
Ono oia tutu au e Ono!
E Tai e! tai a hee hou
E ave una te tohua
Ono! Ono! tu ae va a
Hoho va, e tua kakihia.

Uiui te tupua
Oai oia te pua tai nei?
Oia Te Fatu-Moana
Na haeia e too
Te Tupua i ao nei
O te puhi keke
Te puhi o Oho ino.

Oai, oia te pua naki nei
O ia te o Tu-mata-te-vai.
Oai oia te pua mua nei
Oia te oau te una tapu
Oai te pua i mui nei
O mau te anuaanua
Oai te pua hiva nei
O au tenei te tumu tupu fenua.

(To be continued.)

THE VISIT OF POU TO HAWAIKI TO PROCURE THE KUMARA.*

TRANSLATION.

[This story is, it is suggested, wrongly localized. The probability is, that it is due to some voyage from one of the adjacent islands to Savaii (Hawaiki) of the Samoa Group, and possibly the name of the canoe in which Pou made the voyage was the "Pakake," or whale. Again, the man's name, 'Tonga-whiti, would seem to indicate that this was intended for the Tonga-fiti (or Tonga-whiti) people that occupied the coasts of the Samoan Group about the twelfth century. If old Pou had the powers of levitation herein described, he far outshone St. Teresa of the *Acta Sanctorum*, or of the Bishop of Valencia, or of D. D. Home, the famous psychic, even if he only crossed the straits between Upolu and Savaii. Is there any foundation for these stories of flight through the air? Who shall say. We have also the account of a certain family of the Nga-Rauru tribe of New Zealand, who were gifted with the powers of flight. The last of the family was a woman, whose husband in his sleep laid on her wings and broke them!! A few other *karakias* are given at the end, which perhaps some of our members can translate. It is well to preserve them, as there are no other copies in existence, so far as we are aware.]

THIS also is a strange story of old, the journey of our ancestor Pou to distant Hawaiki to procure *kumara* (sweet potatoes). The canoe he used on this voyage was a whale, whose name was Rua-nuku (a "wise man," "learned man," is the ordinary meaning). As he sprang on to the whale's back he recited the following *karakia*, or incantation:—

Dive! Disappear below the surface,
With swelling motion of the heart,
Urge on to the ancient of the heavens,
Arise thee, on the summit,
Arise thee to the daylight
At the island landfall.
'Tis once, 'tis once, 'tis twice, 'tis twice,
'Tis thrice, 'tis thrice,

* From Mr. S. Locke's manuscripts with the Society.

A fish worn down at the ancient of the heavens,
 Arise, arise thee at the summit,
 Arise thee to the daylight,
 Arise thee at the island landfall,
 To reach the surface at the landfall Marua-nuku,
 With determination the shore is reached,
 And a landing made on the sands of Hawaiki.

On Pou's arrival at Hawaiki there appeared a certain man of that country standing on the shore, whose name was Tonga-whiti-atea; he beheld Pou lying on the sands, covered all over with small sea-shells. The man at first thought it was a whale, but on a closer approach, and on examining the eyes which were blinking from amidst the sea-shells, he saw it was a human being. Pou was the first to speak, and he asked, "Where is (the god) Tāne-nui-a-rangi to be found?" The man replied to Pou, "He is here, at the village." Pou then said, "Go thou to Tāne and ask him to give me some clothing." The man went on this errand, and told Tāne, "There is a man lying over there; he told me to ask you for some clothing." Tāne replied to Tonga-whiti-atea as follows, "Enough, I will take some clothes for him."

Tāne now came bringing some clothing for Pou, and found him lying on the sands; so he set to work to cleanse Pou, all the sea-shells falling off in the process; and then he clothed him in the garments he had brought. Pou was then led to the village, where Tāne enquired of him, "O Sir! What did you come here for?" Pou replied, "I came here in search of the *kumara*." So Tāne gave to Pou two baskets of *kumara* and two spades made of *maire*. The names of these two baskets of *kumara* were "Hau-takere-nuku," and "Hau-takere-rangi," while those of the two spades were "Mamahi-nuku," and "Mamahi-rangi."

Tāne also presented Pou with two birds to carry him back to his country, whose names were "Tawhai-tara" and "Rua-kapanga."* Now, the first bird that Pou attempted to make use of to carry himself, his *kumaras* and his spades, was "Tawhai-tara," but he was not able to bear the burden. Pou then jumped on to "Rua-kapanga," taking his properties with him, and found the latter bird was strong enough to bear the burden. So Pou started along on that bird, whilst (the god) Tāne recited the *awa* over the bird to ensure a prosperous voyage to this country.

* This name Rua-kapanga, and part of this story, have also been preserved by Mr. Elsdon Best, though I cannot find the reference just now. Another version of the story about Pou will be found in "The Maori History of the Taranaki Coast," p. 146. The same name is also given to bird of large size in the traditions of Rarotonga Island.

FIRST PART.

A bird! a bird! that abandons its offspring,
 The great bird of Tāne
 That soars in the sky, in the expanse of skies
 Surrounding it with twirling flight
 May the heavens stretch out, when called upon
 By Tāne during its journey.

SECOND PART.

It will effectually obey,
 And adhere to the exhortation
 Like a wandering canoe
 In the footsteps of Rongo
 As it spreads out its feathers
 Over the noisy ocean, crossed by whom?
 Passed over by the bird, the soaring bird
 By the dancing bird
 Wings spread out by Tāne
 Over the distant heavens
 Suspended over the land, the sea,
 And cross by meandering route
 No evil, shall o'rtake it.

This is the end of the second part. O Friend Mr. Locke, that bird Rua-kapanga was seen by Ihaka Whanga; he saw its feathers, which were named "Te Kura-patapata-nunui." Friend! The place that Pou came to in New Zealand was Manawa-ru at Poverty Bay. On his arrival he planted his *kumaras* in the soil. The following is the *karakia* repeated to ensure a plentiful crop in the hillocks in which the tubers are planted:—

[I must confess that the translation of the other *karakias* is beyond me.—EDITOR.]

TE HAERENGA A POU KI HAWAIKI.

Tenei ano tetahi korero tipua, ko te haerenga o to matau nei tipuna, o Pou, ki Hawaiki ki te tiki i te kumara. Tona waka i haere ai, he pakake; te ingoa o taua pakake ko Rua-nuku. Ka peke ia ki runga i taua pakake, ka takitakina e ia tana karakia, koia tenei:—

Rumakina, rumakina
 Whakahotu mapawa
 Puriki ki tawhito o te rangi
 Mapuna koe i te tihi,
 Mapuna koe i te ao
 Kei te uru motu,

He tahi, he tahi, he rua, he rua,
He toru, he toru,
He ika tunguru ki tahito o te rangi
Mapuna, mapuna koe i te tibi
Mapuna koe i te ao
Mapuna koe i te uru motu
Te whakaeaea ki te uru o Marua-nuku
Ka u te ioi ki uta
Ki te one i Hawaiki.

Katahi ka haramai tetahi tangata o taua kainga o Hawaiki ki te one, te ingoa o taua tangata ko Tonga-whiti-atea; ka kite i a ia, i a Pou, e takoto ana i te one; ngaro katoa a runga i a ia i te pipipi moana. Katahi taua tangata ra ka mahara he pakake; katahi ka nuku atu ki te taha titiro atu ai. No te kitenga o taua tangata i nga kanohi e kamokamo ana mai i roto i te pipipi, katahi ano taua tangata ka mohio he tangata tonu. I riro ke ma Pou te ui atu ki taua tangata ra; ko te ui atu tenei a Pou ki a ia, “Kai whea a Tāne-nui-a-rangi?” Katahi taua tangata ka ki mai, ki a Pou, “Ina tonu, kai te kainga.” Ka ki atu a Pou ki a ia, “Haere ki a Tāne-nui-a-rangi, kia homai he kakahu moku.” Katahi taua tangata ka haere, ka tae atu ki te kainga ka ki atu ki a Tāne, “Kai ko te tangata e takoto ana; i ki mai ki a au he kakahu mona i a koe,” Ka ki mai a Tāne ki a Tonga-whiti-atea, ko tona ki tenei, “Kati ra, maku tonu e kawe he kakahu mona.”

Katahi a Tāne ka hara mai ki te kawe mai i nga kakahu mo Pou. Te taenga mai ki a ia e takoto ana i te one; ka mahia tera a Pou e Tāne, ka ngahoro katoa nga pipipi o runga i a ia, katahi ano ka whakakakahutia nga kakahu ki runga ki a ia. Katahi ka mauria ki te kainga; te taenga atu, ka uia mai e Tāne, “E Hika! i hara mai koe ki te aha?” Ka ki atu a Pou, “I hara mai ra au ki te rapu mai i te kumara.” Katahi ka homai e Tāne e rua nga tiraha kumara, e rua hoki nga karehu maire. Te ingoa o nga tiraha kumara e rua ko, “Hau-takere-nuku” tetahi, ko “Hau-takere-rangi” tetahi. Te ingoa o nga karehu e rua ko “Manahi-nuku” tetahi, ko “Mamahi-rangi” tetahi. Katahi ka homai hoki e Tāne e rua nga manu hei ara mai ma Pou ki konei. Nga ingoa o aua manu nei, koia tenei, ko “Tawhai-tari” tetahi, ko “Rua-kapanga” tetahi.

Te manu tuatahi i eke ai a Pou ki runga ratou ko nga kumara, me āna karehu, ko “Tawhai-tari,” kaore ia i taea te mau. No muri ka peke ia ki runga i a “Rua-kapanga” ratou ko nga kumara me āna karehu, katahi ano ia ka taea. Ka hara mai a Pou i runga i taua manu, i a “Rua-kapanga,” ka timatatia mai e Tāne te awa mo taua manu kia whiti mai ai ki konei—ara te karakia—koia tenei:—

UPOKO TUATAHI.

He manu, he manu, whakarere hua
 Ko te manu nui a 'Tāne
 Ko tu inga rangi, ko haro nga rangi
 Te tu awhiawhi te tawhiri
 Kia papa te rangi te tatau mai ai
 Tāne i tona tere

UPOKO TUARUA.

Whakarongo marire iho ana,
 Tapiri ana rahi taunawenawe
 Te waka ki tua te Kairangi
 Te tapuae ko Rongo
 Ka hiwahiwa marere i ona uru,
 He ngangana te moana i kauria e wai?
 Kauia e manu, ko manu tiutiu,
 Ko manu te hakahaka, *
 Hokahoka e 'Tāne tu hakakiia
 He taku rangi mamao,
 Tarewa a uta, tarewa a tai,
 Whiti-anaunau te rokohia koe, i.

Ko te mutunga tena o te upoko tuarua. E hoa e Raka! ko taua manu, ko Rua-kapanga, i kite tonu a Ihaka i tona huruhuru; ko te ingoa o taua huruhuru ko "Te Kura-patapata-nunui." E hoa! ko te kainga i tae mai ai a Pou ko Turanga, ara, ko Manawaru. Tae mai ana a Pou ki konei ha tiria aua kumara ki ro oneone. Ko te karakia o aua kumara kia whai hua ai hoki a roto o te puke, koia tenei:—

Rau whakahinuhinu ake
 I raro i a one rai kura, rai te kura
 Rau tapu ake i raro i a one
 Te kura, te kura nei, te maweratanga nei,
 Te aituatanga nei, te patunga nei,
 Te matenga nei,
 Ka whano koe ki tua o Hawaiki
 Huhu mai, mawera ai,
 Mau taka te mate o Maui
 Te Arawa matua,
 Tikina mai ra te māra nei tangihia
 Ka mate wai-tipu-whenua, wai tipu marire e
 Karanga ana mai e 'Tāne
 Tikina mai au e 'Tāne
 Taumiritia ake tu e
 Tau to tiaki e tau e
 Te ra e whiti nei e

Tau e ki he tau to e tau e
Whakatiputipu whakahauhau
Te uru no Hawaiki
I rokohanga atu ra korua tipunga
Ko nga ruahine i rawahi'i,
Mateatea rawa e taumiri ana
I ana puke e whakawherere aka
I ana puke, taku puke nui ko Mata-te-horohoa.

Ko te upoko tuarua tenei :—

Kopeua (?) homai he tika
Homai he tonu
Homai he angaia
Kia hua a Kuru ki tenei ko
Kia hua a kahika ki tenei ko
Kia hua a matai ki tenei ko
Kia hua a rimu ki tenei ko,
Kia hua a totara ki tenei ko,
Kia hua a tawa ki tenei ko
Kia hua a karaka ki tenei ko,
Whiriwhiri ki tenei ko
Ko puepue ki tenei ko
Tenei hoki te ko ka tu
Ka hura kai raro ko te ko awai?
Ko te ko a Kau-mahakirau,
Ko te ko a Tama-kahu, ko te ko a Te Iku-
Ko te ko a Maheno, ko te ko a Te Mumuhu,
Ko te ko a Tangi-awhea,
Ko taku ko, ko te ko a tenei tauira
Tiria atu taku kete te uru ki Ahuahu
Tiria atu taku kete te uru ki Whangarā
Tau kete, ka ki tau kete, ka piha tau kete
Ka maringi, ka maringi toatoa (?) ki waenga,
Ma te tahua e tere, e kūkau e Tangaroa
Kawitiwiti e, ruru tua paenga te kawitiwiti
Te katoatoa tiheitia Tāne i tona tere
Hiki tuatahi mai ki te rua,
Hiki tuatoru mai ki te rima
Makau tu, makau hoe, makau whanatu ki Kapua.

Ka ngaro atu aua kumara ki te oneone ko te karakia koia tenei ka
whakahuatia nei :—

E runga taupuru ana
E waho taupuru ana
Te rehu (?) i runga taupuru ana

Te awhata i kahore, taupuru ana
 Te awhata i runga taupuru ana
 Rangi-kakarauri e taupuru ana
 Rangi-kakaramaea e taupuru ana.

He taupuru tenei i te rangi :

Taupu (? taupuru) he tokouri
 He tokotea, he kai hika
 He mapuna, he kai-ure
 Kai-ure te pō, kai-ure te ao
 Kai-ure to maru-tuna
 Kai-ure to maru-ehi
 Kai-ure to maru-aitu.

He taupuru ano tenei karakia :—

E runga, whakamoemoe ana
 E waho, e whakamoemoe ana
 Te nehu i runga, e whakamoemoe ana
 Te nehu i waho, e whakamoemoe ana
 Nga rangi kakarauri, whakamoemoe ana
 Te whakamoemoe—e.

Mo te pae tenei karakia :—

Tena te tira, ka tu ko te tira, o tenei ika,
 Ko te tira enei nga ngarara,
 Ko te tira o enei nga awhata
 Ko te tira ahuahū
 Ko te tira a maheno
 Ko te tira a te mumuhu
 Ko te tira a Tangi-awhea
 Ko taku tira, ko te tira a tenei tauira.

No te tira tenei karakia :—

Eaea te kawa ko Hau-nuku
 Te kawa ko Hau-rangi te kawa,
 Ko te Kapua nui te kawa,
 Ko te Kapua rōa te kawa
 Ko Hau me Wetewete te kawa
 Ko Hau-matarātara te kawa
 Te tau o Rangiriri e Hui-te-rangiora
 E Ronga-ki-waho, ko te kawa tenei ko eaea.

He karakia piki rakau tenei kia eke ai te tangata ki runga i te rakau, koia tenei:—

Mokopiki, mokopeke

He wheau nei, he roau nei

Moko-rarahu, kai tahu i runga,

Kai te karawa i runga

Kai a Tāne i runga.

E hoa, ko te putake tonu tenei o aku korero i totika ai ahau i runga i toku wahi nei, ahakoa totohe korero, kaore e puta te korero a tetahi tangata. Ahakoa totohe whenua, kaore e puta tāna totohe; he totohe noa iho na te tangata i runga i te tika o aku korero.



NOTES AND QUERIES.

[301] On *Taeпо* or *Taipō*.

In the latest issue of the "Journal," Vol. XXIX., No. 4, appears a paragraph requiring comment. It is in a very interesting paper by Mr. H. Beattie, concerning traditions of natives of Murihiku. He says that in my Dictionary appears the word *taepo*, meaning "a goblin, a spectre"—but, having doubts about it being really Maori, he consulted three aged southern Maoris, who informed him that *taipo* or *taepo* is a whaler's word—a pakeha word—and that "*atua* is the correct name for a ghost or spirit."

The authority I relied on as to the word being Maori was the Rev. Mr. Colenso. If anyone will kindly examine the first volume of the "Transactions of the New Zealand Institute, p. 384, and also Mr. Colenso's booklet named "Nomenclature," he will find that the great scholar hurls scorn on those who deny that *taepo* is a Maori word or believe that any Englishman gave such a word to the Maori. He asserts that the presence of the *taepo* was made known by a peculiar rustling or whispering of the *raupo* leaves of a Maori house.

Now, on the other side of the evidence, what is the value of an informant who says that *taepo* cannot be a Maori word because *atua* is the proper word for a ghost or spirit? What about *wairua*, *tupua*, *rita*, *tapui*, *ata*, *kehua*, *rapa*, *pareho*, *rikoriko*, *uningongingono*, *kahukahu*, and a dozen others? Mr. Colenso was a Maori scholar more than eighty years ago, at a time when the language was practically undefiled. His direct statement that the word is Maori should outweigh the merely negative statement of any scholar of to-day who says that he never heard or read the word. Neither I nor any of my friends ever heard or saw the word "slubberdegullion" in an English sentence, but the word has its place in a dictionary. Maoris adopted English words when they had no Maori word that expressed the meaning, and in this particular case their language teemed with words which classified and denoted the kind of ghost or goblin referred to. Without wishing to insist that *taepo* is a Maori word against those who have reason to deny it, I quote my authority and stand by it to justify its inclusion in a dictionary. If excluded on negative evidence, some of the most valuable words in the world would have been lost.

EDWARD TEEGEAR.

Mr. Colenso notwithstanding, we think the word was manufactured by white people, or at any rate after white people came to this country. If our memory does not fail us, the word is never used in the very large number of Maori documents we have perused, and moreover in some seventy years experience of the Maori language, we never heard it used otherwise than in chaffing young people—a kind of "Beche-le-mar."—EDITOR.

[302] The Polynesian word Tofua, Volcano.

The above word is widely spread in Polynesia, meaning a volcano. It is probably the Maori word *tuhua*, and, it is suggested is comparable with words in Sanskrit and Persian roots: Tab, Tap, Taf, Toph and Tuf, meaning heat, burning, fiery, glow, smoke, and heat exhalation.

F. W. CHRISTIAN.

It would seem that *tohua* or *tofua* originally meant a volcano. The island of that name in the Bay of Plenty is an extinct volcano; in Savaii Island, Samoa, is Tofua-Savaii, quite lately an active volcano, and Tofua-Upolu is an extinct volcano in the same group, while Tofua Island in the Tonga Group is (or was) a volcano. The Maoris also have a tradition of a volcanic outburst in an island beyond Tahiti, also named Tuhua. As a rule the letters "u" and "o" do not inter-change, though instances are known, and "f" frequently takes the place of "h."—EDITOR.

[303] Axe Head with hole in it.

I have made some inquiries about the greenstone axe found at Kaitaia, North Auckland. It was found by a man named George Burnett while engaged excavating a channel through a point shortening the Kaitaia stream. Mr. Burnett, whom I interviewed, states that it was between six or seven feet below the surface in river silt, that it was about seven inches long and three inches wide at face, tapering back to two inches. The hole in the head was small, about five-eighths of an inch.

I thought it would be as well to put the correct version on record without delay.

D. M. WILSON.

[304] Hongi's Armour.

G. F. Angus, in his "Savage Life in Australasia," Vol. II., p. 81, says, "At a small *pa* not far distant from the abode of his *pakeha* Lewis, Taonui, the chief has his residence. He is one of the most powerful and superstitious of the old heathen chiefs, and is scrupulously attached to the religion of the *Tohunga*; around his neck he usually wears a small flute, constructed out of the leg bone of Pomare [killed on the Waipa river, 1826], a northern enemy of his tribe, and upon this instrument he frequently plays with great satisfaction. He has also in his possession the original gift of armour that was given by King George IV. of England to the Bay of Islands chief Hongi, when that warrior visited England [in 1820].

The subsequent history of this armour is somewhat curious; it passed from the Nga-Puhi to Te Tori, and from Te Tori to Te Wherowhero [principal chief of Waikato] at the Waikato feast [the great feast at Remuera], and came into Taonui's hands under the following circumstances: On the death of a favourite daughter Te Wherowhero made a song, the substance of which was that he would take the scalps [heads] of all the chiefs except Nga-Waka and fling them into his daughter's grave to avenge her untimely death. The words of this song highly insulted the various individuals against whom it was directed; more especially as it was a great curse for the hair of a chief, which is sacred, to be thus treated with contempt. But the only chief who dared to resent this insult, from so great a man as Te Wherowhero, was Taonui, who demanded a *tana*, or gift, as recompense for the affront, and received the armour of Hongi in compensation. I made a drawing

of the armour, which was old and rusty ; it is of steel, inlaid with brass, and, although never worn by the possessors in battle—for it would sadly impede their movements—it is regarded with a sort of superstitious veneration by the natives, who look upon it as something extraordinary.” This was in October, 1844, and it probably accounts for part of Hongi’s armour being found up the Whanganui river, for Taonui lived on the upper Mokau not far from the Whanganui.

[305] The use of the Surf Board in New Zealand.

It has been pointed out to me that nowhere in the literature relating to the Maoris of New Zealand is there any mention of the use of the surf board among them. While the Maoris did not use this form of amusement to the same extent as some other branches of the Polynesians—the Hawaiians, for instance—it was certainly practised sixty to seventy years ago, and probably is so still when the beaches are suitable. I have myself seen dozens of young Maoris indulging in the sport on the Taranaki coast, and have heard of it being a popular amusement in the Bay of Plenty. The boards used were about six feet long by about nine inches wide. One end of the board was held at the pit of the stomach, with the arms extended towards the other end, the hands grasping the sides of the board. The performer would swim out beyond the breakers and watching his opportunity as the wave broke would be hurled along by the breaking wave into the shallow water. The game was called *whakaheke-ngaru*, identical with the Tahitian name *fa’ahe’e-arū* for the same thing. It is questionable if the Maoris ever used boards so large as the Hawaiians on which a man could stand upright. I can say from experience that it is a most exhilarating pastime.

S. PEBCY SMITH.



PROCEEDINGS. POLYNESIAN SOCIETY.

A MEETING of the Council was held in the Library, Hempton Room, on the 11th March, when there were present: The President, Messrs. M. Fraser, P. J. H. White, W. H. Skinner, W. L. Newman, and W. W. Smith. An apology for non-attendance was received from Mr. R. H. Rockel.

The following new members were elected:—

R. W. Firth, Wymondsley Road, Otahuhu, Auckland.
Dr. J. E. Simcox, Plimmerton, Wellington.
Dr. P. H. Buck, District Health Office, Auckland.
Harold Hamilton, Dominion Museum, Wellington.
Herbert A. Huggins, "Taurima," 55, Hamilton Road, Kilburnie,
Wellington.
W. J. Elvy, Noseworthy Street, Blenheim.
J. H. Hudson, Jr., G.P.O., Auckland.
Patrick O'Dea, M.A., LL.B., Hawera.
S. C. Van Doesburgh, Breestraat 14, Leiden, Holland.

The following papers were received:—

Notes on Clairvoyance among the Maoris. W. W. Smith.
Note on the word 'aepo. Ed. Tregear.
The Polynesians in Indonesia.
Names of Mangaia Cradles. F. W. Christian.
Maori Visitors to Norfolk Island, 1793. G. T. Black.
Māna. J. C. Tikao.
Notes on an old Maori track, Otago. W. J. Phillips.
The Ngu-tai Tribe. G. Graham.
Ancient Drains at Kaitaia, North Auckland. D. M. Wilson

NOTICE TO MEMBERS.

Members are reminded that according to our Rules subscriptions to the Society are due on the 1st January for the ensuing year, and that, to cover the increased rate of postage, the subscription was raised by the Council last June to twenty-one shillings (not twenty shillings as in the past). Members are asked to remember that the expense of sending out notices to them costs, in printing and stamps, a considerable sum, which would be much better spent on the "Journal." And, moreover, we should not impose on the Hon. Treasurer this extra duty in addition to his gratuitous services, especially as he is still far from recovered from his late serious illness. Members will please also remember that no Journals are sent to those two years in arrear.

HISTORY AND TRADITIONS OF RAROTONGA.

By TE ARIKI-TARA-ARE.

PART XVIII.

TRANSLATED BY S. PERCY SMITH.

THE HISTORY OF TURANGA-TAUA AND APAKURA.

[THE history continues on from the times of Turi (see Part XVII.) in regular sequence to the times of the above celebrated persons, who fill a very large space in New Zealand Maori history, as well as in that of Rarotonga, though the latter is more full of detail. Apakura is the "champion mourner" of the Maoris; indeed, a particular kind of lament is called an "Apakura." Both Maoris and Rarotongans trace descent from this lady.

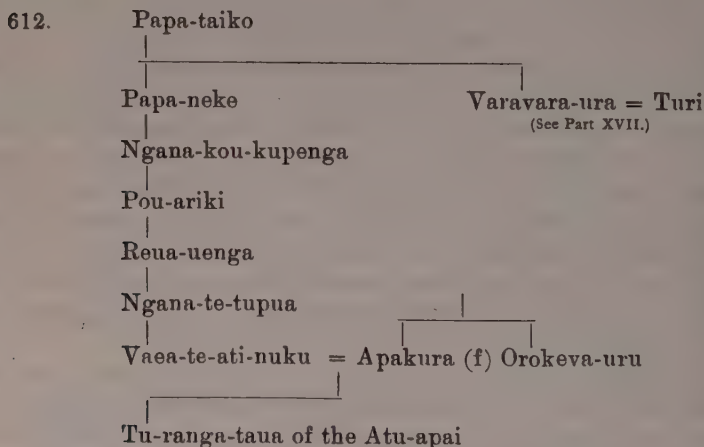
It will be interesting to compare the period of Apakura as given by the old priest of Rarotonga—Te Ariki-tara-are—in the table below, with those of the genealogical descent as preserved by the Maoris of New Zealand. Apakura is claimed by many tribes of New Zealand as their ancestress; and I have before me a genealogical table of some of the Taranaki tribes living about Cape Egmont, which I have very good reason for believing to be more trustworthy than most of such tables. This table goes back for fifty-three generations from the year 1900, and is very complete. It was obtained in 1860 with other documents, when our forces took the village of Warea, near Cape Egmont, and was compiled by an old man named Te Meiha, who, there is very little doubt, learned it in the *whare-maire*, or Maori college, of his tribe.

Te Ariki-tara-are shows Apakura to have flourished forty-one generations ago, while Te Meiha's New Zealand table makes her to have lived forty generations ago—back from the year 1900. This latter table makes Apakura's husband to have been named Whakatau-ihu, which is the same as Akatauui of the Rarotongan story, but therein is mentioned as her nephew. Knowing the changes that have taken place in proper names as between Maori and Rarotongan, it is quite likely that Vaea-te-ata-nuku of the Rarotongan table was also called Whakatau. At any rate it is very satisfactory to find the period of Apakura determined so closely by the learned men

of the two branches. The Atu-apai of this Rarotongan story is preserved in the Maori story as Ati-hapai, and Oro-keva as Poporo-kewa; and the names beginning with Pepe are all known to Moriori story, while the name Pepemua appears as an ancestral name five generations before the time of Apakura. Tu-ranga-taua of the Rarotongan tables is known to the Maoris of New Zealand as Tu-whakararo. The Atu-apai of the Rarotongan story means the Apai Group, and Ati-Hapai of the Maori means the Hapai people. There is no doubt that the Rarotongan name refers to the Haabai Group forming the northern portion of the Tonga Group.

The Rev. J. E. Moulton, certainly the leading scholar of Tonga, informed me that *Haa* is the same word as the Samoan *Saa*, meaning family, and that *bai*, means the hand with the fingers bent up, and the whole name means the descendants of Bai. So we have here nearly the same meaning as the Maori Ati-Hapai, in which *hapai* means to "lift up," "to carry," though no doubt Hapai is a personal name derived from the verb "to lift up."

It is satisfactory to find these genealogical tables agreeing so well, as it gives a value to the dates based on them greater than might be expected. Of course these tables of descent are not the only ones between various branches of the race that all agree within brief limits.]



[The period of Tu-ranga is forty generations back from the year 1900, or *circa* 900 A.D., when the people were living in the western groups, Fiji, Samoa and Tonga, and shortly before the first occupation of Rarotonga.]

Trouble arose between the *ariki*, Orokeva-uru, and Turanga-taua on account of the jealousy of the former towards the young man,

arising out of the game of *teka* [reed throwing], when the dart of the chief failed and was thrown away, at which the young man jeered. It was also on account of the beauty of the boy that the *ariki* hated the son of Apakura and wanted to have him cooked. But his mother would not consent to this, because the *ariki*, Orokeva-uru, was of the same family; there were nine of them, eight brothers and one sister, Apakura, of whom the following were foster (or step) brothers: Papa-neke, Papa-tu, Papa-noo, Taūū, and Tapa-kati, while her own brothers were Orokeva-uru, the eldest, Apopo-te-akatinatina, Apopo-te-iviroa—he who died at Rarotonga—Tangiia-ua-roro, and Iriau-te-marama.

613. [Then follows a long song in which all these names are mentioned, and some conversation bearing on what is to follow in the story.]

614. Then came the messenger with the demand of the *ariki* that Turanga-taua should be baked as a sacrifice, for great was his anger expressed in that command; he ceased not in his rage. Then arose the mother of the boy and adorned him fully, and when this had been done he addressed her, saying, "O my mother! This is my word to thee: thou shalt lament me, and in so doing shalt call on those whose duty it is to avenge me; thus shalt thou bewail my loss. Another thing: remain thou here, and when thou seest a leaf of the *ti* tree fall on the foundations of our house, know thou that I am dead. And when thou seest that sign, haste thee to our drinking spring, and, if it is reddish in colour, then thou wilt know that I have been consumed." After these parting words he rubbed noses with his mother, and taking his *tokotoko* [spear] departed.

615. Turanga departed, and on arrival at the *ariki's* place and beyond the ovens met the first squad, the cooks. When the *ariki* saw him, he called out, "Take him! and kill him! Don't let him come near the platform (of the *marae*) to tread on it." Turanga-taua called out, "Turanga-taua of the Atu-apai, *e*! The son born of the god! Clear off, ye oven-stokers with your long poles, ye descendants of the oven smoke. Ye will all flee before my weapon and all your 500 heads will be cut off." By this time he had reached the step of the *marae* where was the *ariki's* company of 500 men, addressing whom, the chief said, "Catch him, and strike him to death." On this Turanga-taua shouted out his war-cry, "Turanga-taua of the Atu-apai, born of the god. Ye companions of the oven! The whites of the eyes in your heads will be cut out by my weapon this day; by the son of Apakura." So that company of defenders was dispersed, and he trod on the very platform of the *marae* where were the 500 men under Apopo-te-akatinatina; 500 there were, and 500 died there. He then advanced to the "*nuka matangi taa-ao*" [possibly

the most sacred part of the *marae*], where stood Apopo-te-ivi-roa and his 500, who all fell on him, but they also were all killed.

616. All his foster (or step) parents now surrounded him. His breath had failed him and he had no strength left; so he fell to the ground and his weapon was blunted. So was cut off the head of the warrior, the "earth-over-turner," through want of breath—he thus died, and became an "*ariki* for the *koe*," and was consumed by the others. [*Ariki* here, is probably the Maori *whariki*, or mat, placed under a body when cooking. *Koe*, the meaning of which is not known to the translator, has in other traditions something to do with an oven.]

617. When morning came the mother, Apakura, proceeded to lament her dead son in due form. She destroyed their home, burnt their house, wasted all their property, and then went before the front of the *marae*, the sacred place. The many men gathered there said to the *ariki*, "Alas! She has reached the very sacred spot." The *ariki* said to them, "Why do ye talk? 'Is not the son of Apakura now within the coco-nut leaves? [ready for cooking]." They replied, "O! she has actually reached the *marae*; O! she has set fire to the *marae*, and will burn it." [Women were not allowed in the sacred *marae* formerly.] Again the *ariki* spoke, "Why does the mouth speak? Is not (his body) within your baskets?" No one had any reply to this; all mouths were closed except one, who said, "We all have been equally guilty of the same sin [in killing the young man]." Then the *ariki* gave them another thrust, saying, "Ye are all like a green coco-nut, and foolish withal—the *ariki*s, the priests, the orators, the high-chiefs, and the minor chiefs. Enough! all ye warriors! Ye are all deprived of speech, not one of ye can justify [our late action]. The whole land trembles; not one of us will survive, even the least of us. Because not a man among us can say or do the right thing to save us. We shall all serve." At this the hearts of all present were filled with fear.

618. Apakura now returned to her home, and taking her clothing tore it to pieces; taking one part she dyed it in yellow, and with a bundle of *tuitui* [candle-nuts, used for lights] proceeded from end to end of the land [to raise people to avenge her son], but not one would receive her request. She then returned again to her home, where she dyed another portion of her torn garment in yellow, and with another bundle of *tuitui* proceeded over the breadth of the land from one sea to the other, but nowhere was her quest successful.

APAKURA'S VISIT TO AVAIKI (SAVAI'I).

[Owing to the non-success of her efforts to secure some one to avenge her son's death, Apakura now went to Avaiki, which is the island Savai'i of the Samoan Group, to endeavour to enlist the help

of her own brothers in her cause. The death of her son took place in the *Atu-apai*, or *Apai Group* [*atu* is a group], which is probably the *Haapai Group* of the northern islands of *Tonga*. No mention is made of the voyage between these two islands, which are some 450 miles apart, but this is entirely *Polynesian*; rarely is any mention made of the details of their long voyages.]

(10.) After this *Apakura* proceeded to *Avaiki*, to the brave family of *Tangaroa-marou-uka*, to *Ariki-taania*, to *Tama-te-urumongamonga*, and to *Rae-noo-upoko* to ask them to avenge the death of her son, *Turanga-taua* of the *Atu-apai*. When she arrived at *Avaiki* she went at once to the house of the chief, *Te Ariki-taania*, who received her and welcomed her. Unto the *ariki* she said, "*Kaa ia te umu o Turanga-taua ki te Atu-apai, e ka ukea! e ka ukea!*" [Apparently: The oven of *Turanga-taua* is alight, uncover it! uncover it! or in other words, seek revenge for his death.] The *ariki* asked of her what was the meaning of her words, to which she replied, "A son of mine has been eaten by my own brothers. Hence I came to *Avaiki* in consequence of the fame for bravery of you and your brothers, to ask you to avenge him." The *ariki* replied, "*Kare oki au; tei te akautu tera*" [the meaning of which is not at all clear. "Not I; that means payment," which is contradicted by the next sentence.] *Apakura* then said, "There are three of them [the offenders] now on a fishing expedition, *Te Mata-o-papa*, *Tangiia-ua-oro*, and *Iri-au-te-marama*. On learning this the *ariki* collected his paddles, a rope, his fishing-line and fish-hooks and a bailer, and launched his canoe on the ocean—he was on the way to meet the others at sea off the land—*Te Atu-apai*.

He found them at sea, and gradually approached his canoe to theirs, he then spoke to them with a gentle and pleasing voice, saying, "O! my beloved brethren! This is my word to you, and may you receive it appreciatively: all of you come here into one single canoe and let us be together and catch some fish. And if you so desire, we will all afterwards land on your island. But if you would prefer it we will go to my home." Then they asked him, "Which is your land?" To which *Te Ariki-taania* replied, "*Avaiki* is my home." They all agreed to this, saying, "That is right, we will go to *Avaiki*." He then said to them, "Bring all your things into this canoe and abandon your own canoes." This they agreed to, and came into the *ariki's* canoe with their property.

(11.) As soon as all were on board the one canoe they commenced disputing; the three chiefs insisted on occupying the stern and leaving the bow to *Te Ariki-taania*. On this the latter said to them, "O! my brethren! Why should ye bandy words with me. This is the proper course: My friends! I will take the stern and you all remain in the bows, because ye are three and might bandy words

with me." When they heard these words, they agreed to the arrangement, and the *ariki* took the stern, saying, "Now it is all right, you will not incommode me in my work [as steersman]."

(12.) So they paddled away right to the deep ocean, the *ariki* all the time arranging his rope, occasionally dipping it in the water as if he were fishing, to deceive the others into thinking he was doing so, at the same time using his paddle. Then he threw the noose in his line over their heads; it drew tight; they all fell, and then jumping on to them he cut off their three heads.

(13.) After they were dead, the *ariki* returned to his own land, and on arrival said to Apakura, "Here are the heads of 'Tangiaa-uaro-ro, 'Te Mata-uri-o-papa and Iriau-te-marama." To this Apakura replied with the boast, "Give to me the eye-balls of the three men; and thus may the eye-balls of Oro-keva-uru be crushed in my mouth!"

(14.) Now that 'Te Ariki-taania had accomplished the killing of these brothers of Apakura, he sent her to his brothers, saying to her, "This is the end of my killing, for I am a lame man; go thou to Nga-'Tariki for they are warriors also."

VAKATAU-II AND RAE-NOO-UPOKO.

(15.) So Apakura departed to visit Vakatau-ii [who is the Whakatau-ihu of New Zealand tradition] and to Rae-noo-upoko, the younger brothers of 'Te Ariki-taania, to get them to avenge her wrongs in the death of her son. She was civilly received by them, and then said to them, "The oven of 'Tu-ranga-taua is alight at Atu-apai; uncover it!" They replied to her, "We will uncover it [i.e., seek revenge]."

(16.) After so saying, they asked her the meaning of her words, when she replied, "This is the way of it; I have already explained to you my coming to Avaiki because the warrior-like fame of you all has spread to my land; ye are the brave sons of Tangaroa-marou-uka, the might of whose following footsteps are derived from the Heavens when engaging in war. Hence I came to Avaiki to entreat you two to avenge the death of 'Turanga-taua of the Atu-apai."

(17.) The brothers replied to Apakura, "How was your son killed?" "He was killed by my brothers, by Orokeva-uru and the others, and by the people." "That is bad! O our sister! It means thrusts by the spear; there shall not be left a single article at the Atu-apai that has not been pierced by my spear, "Ira-tu-e-atea."

(18.) Preparations were now made, and the next morning the two brothers aroused all Avaiki and assembled them in one place. This done they addressed the assembly, saying, "We will have a trial of speed among us all." This was done, and those who fell, those who fell on one side, and those who hurt their feet were cast on one side,

while the fast ones who could not be caught by the two chiefs, 500 in number, were chosen.

(19.) [This process of selection continued for twelve days, the weaker men being gradually weeded out, until] they had secured a company of fast and brave warriors remaining, who would stick at nothing, 500 in number.

(20.) After this company of 500 men had been selected, they caulked the war-canoes and made them all complete; and then made various kinds of weapons, such as *tokotoko*, *maka* [slings and stones], *toro*, *ana* [bows, but the Polynesians did not fight with bows], *poorapa* one yard in length sharpened at one end, flat at the other, like an axe handle was the handle; the *rupe*, one fathom in length; the *aro* [usually translated as a wooden sword]; the *akatarā* [a two-edged barbed spear], rope for snaring, besides many other kinds of weapons.

(21.) They were two months in making preparations, and on the third month they put to sea and made their way to the land of *Atu-apai*. On their arrival they took the canoes into the opening in the reef and there anchored, taking the "*matatapua*" [meaning unknown, but probably some kind of signal of defiance] and erected it ashore so that it might be known these were war-canoes.

(22.) When the people of the *Atu-apai* saw this they made their preparations, and the *ariki* sent a messenger to the canoes, who said, "Do not be in a hurry; to-morrow we will fight." To this the commander and all on board assented.

(23.) On the following morning the people of the island gathered on the shore; the shore was covered with them. Then said the *ariki* Orokeva-uru to all his people, "Do not go in a body to the fight, they are not many, twenty men will be able to fight them. We need not fear these few men [in the canoes]; the sun will not reach noon before they are conquered. This is my desire: one party will attack the canoes under you, O *Papatu*! and your brothers *Papanoo*, *Taūū*, and *Tapa-kati*, while *Apopo-te-akatinatina* and *Apope-te-ivi-roa* will drag the canoes ashore, when the crews will become food for the slaves and children, and the canoes themselves shall become firewood to cook them with."

(24.) After this address, Orokeva-uru of the *Atu-apai* sent a messenger to the canoes to inform them of it; and on the commander of the fleet learning the nature of the speech he sent word by the messenger as follows, "When you return say to the *ariki*, Orokeva-uru, that the *ariki* of the fleet, *Vakatau-ii*, says he will fight you in single combat, for he is an *ariki* as is Orokeva-uru. He will go ashore, but not the warriors on board. Let those on shore come down to the sea because they have said that if the invaders come ashore they will all be killed. So then it will be for those on shore to attack for (as you

have said) they will all be conquered by you. There is no other course to secure the foster-brethren than an attack on the canoes."

(25.) Rae-noo-upoko now said to Vakatau-ii, "You yourself go ashore to do single combat; it is better that one should be killed than all on board." So Vakatau-ii sprang ashore and began menacing with his weapon as did Orokeva-uru, and both did *eru* [from what follows *eru* appears to be hollows made in the sand by the warriors as they fought].

(26.) There now came from the shore a man named Papa-tu, and began to climb into the canoe. As soon as his jaw appeared above the gunwale, a blow with the *tokotoko* severed his head from his body, which fell into the sea—he was done for. Another appeared, Papa-neke, he also was killed. The same fate overtook Papa-noo, Taūū, and Tapakati. At this the crews cheered; while those ashore felt their hearts sink within them, because the several attacks by their braves had failed, i.e., by the foster-brethren.

(27.) The fight between the two *ariki*s ashore—Vakatau-ii and Orokeva-uru—had endured a long time, while those on board awaited the issue. On the seventh day the little finger of Vakatau-ii was wounded, and he returned on board in the evening. His younger brothers asked him, "What is that on your hand?" He replied, "It is a cut." Said they, "That is your *mauri-ora*. To-morrow your *mauri-ora** will die." Vakatau-ii replied, "I shall not be defeated."

(28.) [On that same night] at midnight Rae-noo-upoko went ashore to examine the *eranga* [or places worn out by the footsteps of the warriors] and found that the *ariki*'s was thigh deep, while that of Vakatau-ii was only knee deep, from which circumstance he came to the conclusion that on the morrow Vakatau-ii would be killed. He returned on board, and from thence brought ashore a long rope, one end of which he fastened to a *toa* [Casuarina tree] stump, then made a noose over the hole where Orokeva stood, and after covering it all over with sand, took the other end on board the canoe.

(29.) Next morning Orokeva came down to his position (of previous days), while Vakatau-ii occupied his place. They struggled against one another from early morn till the sun was high in the sky. Then came the hauling of the rope from the canoe; it caught Orokeva-uru in its snare, who fell, and Vakatau-ii was immediately on top of him, cut off his head and then took it on board, all the time uttering his war cry. He called out to his brethren, "I told you all that to-morrow I would cut off his head."

(30.) Rae-noo-upoko now said to Vakatau, "You remain in charge of the canoes with 400 men," because he was going ashore with the others to destroy all the people there, leaving not one alive.

* Much might be said about *mauri-ora* (living spirit), but here the words are apparently used as "life."

So he and Tama-te-uru-mongamonga and the rest of the force landed, and then they made a complete destruction of everything—men, animals, and everything. But Apopo-te-akatinatina and Apopo-te-ivi-roa fled before the fleet footsteps of Tama to the other side of the island, where they took canoes and escaped. [Further on we shall learn that the latter chief—Apopo-te-ivi-roa—reached Rarotonga, and he and his party were the first settlers on that island, their descendants being found there when Tangiia-nui arrived there in the thirteenth century. For which see Part IX.]

(31.) After that land had been conquered by Vakatau-ii and his party, they elevated the youngest son of Apakura, named Vaea-ma-kapua, to be the supreme chief—he held the *taoonga-ariki*, or rights and privileges of a ruling chief.

(32.) The descent from Apakura is as follows:—

Apakura = Vaea-te-ati-nuku

Vaea-ma-kapua

Rua-tupua

Rua-aangu

Tu-nui

It is said of him, “*E ka tika! E ka tika! Kare aku tuitui, kare aku paua, kare aku rivatau, E enua ko Taiti; e maunga ki runga ko Tikura-marumaru, ko Oroanga-tuna. E koutu ki tai ko Punaruku, ko Peketau.*”

[There is some uncertainty as to whether the son of Tu-nui was Otu or Koro-akaata.]

Koro-akaata = Turiki-vetea

Otu-tuki-kika = Puna-eva

Tu-kiekie = Koro-matau-tua

Koro-matau-aro = Koro-taa-kau

Koro-taa-katau = Angai-i-mua

Kaua = Te-puta-i-ariki

Tangiia-ariki *

* This is not the same individual as Tangiia-nui, who settled in Rarotonga in or about the year 1250; for which see Part VI. hereof.

Ariki atu a Tangiia-ariki ki te koutu. Tana pu, tana pau, e ata, e ra, e mama, e marama ko te raukava, ko te akaariki. Aru mai e te tua e maeva.

(33.) [Then follows a long song, which does not appear to have much interest, while it mentions the names of Ono-kura, Uta-ariki, and his canoe, "Ivi-o-kaua," with a meaningless sort of chorus. Before going on with the continuation of the old Priest's narrative, it will be well to mention that many of the proper names above are recited in the Maori account of the doings of Apakura and Vaka-tau-ii. For instance, the last name is in Maori, Whakatau-ihu, the two men named Apopo above are Hapopo; those beginning with Papa- are in the Moriori story rendered as Pepe- as they are in Hawaiian song. Whakatau-ihu is often given as Whakatau-potiki (meaning the youngest child, as he was in this story). But the incidents as given by the Maoris are connected with the burning of the great house named "Te Urū o Manōno," which was the dwelling of the Ati-Hapai people, a name which is identical with the Atu-apai of this account, for "u" and "i" are constantly interchangeable in the Polynesian languages, and the Rarotongans do not pronounce the "h" There is a discrepancy between the Rarotongan and Maori accounts as to the date of the destruction of the Atu-apai people, notwithstanding that the date of Apakura is the same in both; the first making it to have occurred about the tenth century, the latter in the twelfth century, a discrepancy that cannot as yet be reconciled. We may now go on with the old Priest's story, premising that the scene of what is to follow now lies in the Eastern Pacific, Tahiti, and other groups. See Part XIX.]

NO TURANGA-TAUA MA APAKURA.

612. Anau akera ta Papa-ma-taiko, ko Papaneke:—

Papa-ma-taiko, tana ko:—

Papa-neke

Ngana-kou-kupenga

Pou-ariki

Reua-uenga

Ngana-te-tupua

Vaea-te-atu-nuku = Apakura

Turanga-taua-ki-te-Atu-apai

Kua tupu te pekapeka a te ariki ki taua tamaiti ra—tera te tumu i taua pekapeka ra: e vareae. Kua piri te piritanga ki te tipi e te teka, kā pe ai; e kua kanga aia i ta te ariki. No te purotu o taua tamaiti ra, kua pa-moko-rauti maira te ariki i taua tamaiti a Apakura ra, e tao. Kare ra i paria e te metua vaine; no te mea e tuaine tikai a Apakura no taua ariki ra, no Oro-keva-uru, e kopu okotai tikai ratou tokoiva, tokovaru tamaroa, okotai tamaine: Kua tino ngauru tikai tamaroa, tokorima toka, ko Papa-neke, ko Papa-tu, e Papa-noo, ko Taūū e Tapakati—ko nga tungane toka ia o Apakura. Tokorima tungane tangata tikai, ko Oro-keva-uru, ko te tuakana ia o taua au tangata ra; ko Apopo-te-akatinatina, ko Apopo-te-ivi-roa (ko tei matē mai nei ia ki Rarotonga nei). Ko Tangiia-ua-roro, ko Iriau-te-marama, ka tokorima ia.

613. Apakura! Apakura na,
 Tangiia-ua-roro, Iriau-te-marama,
 Tei uta Tangiia-ua-roro, tei tai Tangiia-ua-roro,
 Tei ia ai? tei tai i a Papatu, i a Papa-noo,
 Ia Papa-neke, i a Taūū, i a Tapa-kati.
 E aa koe e kapiki ei, e maine?
 I kapiki atu ana au ki a Vakatau-ii
 Ko Turanga-taua ki Te Atu-apai,
 Kua pouia nei, i nga tungane toka oku nei,
 E Vakatau-ii e! ka ranga te ua vaka,
 Taūū e! ka ranga te ua, ka ranga te ua,
 E aa te vavenga e rauka ai te toka?
 Ko Toa-nuinui, e ina, i Avaiki nei,
 E puke toka, kare e rauka
 E aa te ravenga e rauka ai?
 E akainu ki te utu, ki te reva,
 Ki te mataora ki te ngatae—
 Ma te au inu rakau kava katoa
 Ko te mimiti e tipinape ki te tokotoko.

Korero io nei i tu ki to tere
 E maire kino e, ki au e,
 Ko taua inangaro oki e Turanga-taua e,
 Ko te kare i te ina-poiri e i,
 Ko te kauranga kua kau,
 Ooki ana Apakura ki te tane ra e,
 E maire kino e.
 Korero, korero ki te vaine e
 Kia rongo Apakura oki
 Tei tukuna ake a Te Vakatau-ii,
 Ei tipinape i nga tungane toka e,
 E maire kura ei, ki au e,

Ko taua inangaro oki, E Tu-ranga-taua e !
 Ko te kare iti i te ina-poiri e,
 Ko te kauranga kua kau—
 Ooki ana Apakura ki te tane ra e,
 E maire kino e, kona to inangaro rua.

614. Kua tae mai rai te tupaku i a Tu-ranga-taua e tao rai ; kare i anga te riri o te ariki i runga mai te tupaku, kare i mou te atupapa. Ko te akatikanga ia a te metua vaine i te tamaiti, ko te rakeianga ia i te tamaiti. E kia oti i te rakei, ko te reo ikuanga ia ki te metua vaine, kua na-ko maira te tamaiti, "E taku metua vaine ! Teia taku tuatua ki a koe. Me tangi koe ki aku, tetai e ranga i taku ua, ko taa tangi ua rai ki aku. Tera tetai : e noo ua rai i kona ; ma te ngaoro ua te rauti i runga i te paepae o taua, kua mate au. E kia kite koe i tei reira, te oro ra, te akara ra i te puna-vai o taua, E kia muramura e, ko au ia kua pou." E kia oti taua roe ikuanga ki te metua vaine ra, ko te ongi'ai ia ki te metua vaine, ko te raveanga ki te tokotoko ki te rima.

615. Kua aere atura a Tu-ranga-taua e tae atura ki paaki umu, tei reira te pupu mua, ko te pupu toko-umu. Kua kapiki maira te ariki ki a ratou ravarai, "Ka rave, ka ta ! Auraka a, e tukua mai kia takai i te paepae." Kua kapiki atura a Tu-ranga-taua, na-ko atura, "Turanga-taua ki te Atu-apai e ! te tama a te atua i anau ! Kia atea atu kotou e te toko-umu, e te toko-roa, tini uriuri o te auai umu nei, ka peke i taku tokotoko, i teiane ; to kotou au mimiti e rima rau (? umarau) rava ia i te mate." Kua tae aia ki te tuki i te paepae, tei reira to te ariki takanava e rima rau ; kua kapiki te ariki ki tona rima rau, "Ka opu kotou i aia, ka ta kia mate." Kua titeni atura a Tu-ranga-taua, kua (kapiki ?) maira ; "Tu-ranga-taua ki te Atu-Apai ! tama a te atua i anau ! aninini o te umu, te purautea o to kotou au mata, o kotou mimiti ka motu i taku tokotoko i teiane rai, e te tama a Apakura." E kua mate ia rima rau, ko te akatapuaia, kua takai aia ki rotopu i te paepae ; tei reira to Apopo-te-akatinatina, e rima rau ia, e rima rau i te mate. Kua tae aia ki te nuka matangi taa ao ; tei reira a Apopo-te-ivi-roa ; kua tu mai ia rima rau, kua popoki ki runga i aia ; kua mate ia rima rau i aia.

616. Kua akapini maira te au metua-a-toka nona i aia, kua poto te ao o taua tamaiti ra, kare rava e maroiroi toe i roto i aia, kua topa aia ki raro, kua tirape-ua maira aia i te rakau nana, kua motu iora te mimiti o te toa uri-papa i te kavenga ao nona ra, kua mate iora aia, kua riro atura aia ei ariki no te koe, kua pou akera aia i a ratou.

617. E popongi akera kua aere atura te metua vaine ki te kairau aere i te tama nana, i mate ra, ki te aru i te kainga, ki te tau i te are, kia tanea roa te au apinga rava, e tae ua atu ki mua i te ngai tapu. Kua tuatua maira te tangata tini ravarai ki te ariki, na-ko maira,

“Aue! kua tae rava mai ki te ngai tapu nei!” Kua karanga atura te ariki ki a ratou, na-ko atura, “E aa kotou e tuatua ai? Kare te tama a Apakura i roto i ta kotou kika?” Kua tuatua maira tetai, “O! kua tae rava ki te marae! O! kua ta’u roa i te marae ki te ai!” Kua tuatua akaou rai te ariki ki a ratou, “E aa i tuatua atu ei te vaa? Kare ainei i roto i ta kotou tapora?” Kare rava e tangata e tuatua i tenana, e okotai iti ake, kua piri anake te au vaa ravarai, “E kua pa katoatoa tatou i te ara!” Kua tuku akaou atu rai te ariki i tetai ta-kiato tuatua ki a ratou, na-ko atu ra. “Kua nu-mata keinga e te vare, te ariki e te kau taunga, e te au tumukorero ua te au tutara, e te ui rangatira. Atira ravarai, e te au tumu toa katoatoa, kua ngere i te korero, kare rava e akatika okotai, kua ngaeva ua te enua, kare rava tetai e toe i a tatou i te mate e okotai iti ake! No te mea kare rava e tangata tuatua tika ei akuora i a tatou. E ae oki tatou.” E kua ngaevaeva ua-o-rai to ratou ngakau no taua tuatua a te ariki.

618. Kua oki maira a Apakura ki tona kainga, kua rave akera i tona kakau. Kua oore, kua rave i tetai kapanga, kua tuku ki te renga, kua rave aia i te ruru i te tutui, kua aere aia na te tuaroa i te enua mei tai anga i te enua, e tae ua atu ki tai anga, kare rava i ārikiia mai. Kua oki maira ki te kainga ma te kore; e kua rave rai aia i tetai kapanga i te kakau tana i oore ra, kua tuku rai ki te renga, kua rave i tei reira ruru tutui, kua aere aia no te tuapoto o te enua aere i tai matamata i te enua, e na tai matamata mai; kare rai i akaraia mai, e kare i ārikiia mai tona tere.

TO APAKURA AEREANGA KI AVAIKI.

(10.) Kua aere atura aia—a Apakura—ki Avaiki, ki te anau toa a Tangaroa-marouka, ki a Te Ariki-taania, e Tama-te-uru-mongamonga, e Rae-noo-upoko, ei ranga i te ua o Tu-ranga-taua ki Te Atu-apai. E tae atu ra aia ki Avaiki, kua aere atura aia ki te are o te ariki ra, ko Te Ariki-taania. Kua ariki maira taua ariki ra i a ia; e kua tuatua aia na-ko ake ra, “Ka a ia te umu o Tu-ranga-taua ki te Atu-apai, e ka ukea, ka ukea.” Kua ui maira te ariki ki a Apakura i te tu no taua tuatua ra kia kite aia. Kua akakite atura aia ki te ariki i te tu no taua tuatua ra; kua na-ko akera, “E tamaiti naku, kua pou i a aku tungane rai, ko Tu-ranga-taua. No reira au i aere mai ei ki Avaiki nei, ko te rongo ia koe ma o teina, i aere mai ei au ki a kotou ei ranga i te ua.” Kua karanga maira aia ki aia, “Kare oki au, tei te akautu tena.” Kua karanga atu ra a Apakura ki te ariki, “Tena e tokotoru tei te moana ua i te ii ika, ko te Mata-o-papa e Tangiia-ua-roro ma Iriau-te-marama.” Kua rave iora aia i te oe, i te kaa, i te ao, i te matau ma te tata, ki runga ki te vaka ki te moana—kua oe atura e akaaravei aere ua atura ki te moana, i te enua ra ko Te Atu-apai. Kua aravei atura i taua aronga—i a Tangiia-ua-roro e Te Mata-o-papa,

e Iriau-te-marama ua, kua aka vaitata maira aia ki a ratou; kua kapiki atura aia ki a ratou ma te roe maru rekareka, na-ko atura ra, "E aku taeake tumanava e, teia taku tuatua ki a kotou, kia tika i a kotou, e taku au oa tumanava; e aere mai kotou ki runga i te vaka okotai nei tatou noo ei, ka ii aere tatou i te ika; e me inangaro kotou e, e kake tatou ki to kotou enua, ka takikake katoa tatou ki to kotou enua, ka haere katoa tatou. E me inangaro kotou i te aere ki toku enua, ka aere tatou." Kua ui maira ratou ki aia (ki a Te Ariki-taania). "Koai toou enua?" Kua karanga atura aia ki a ratou. "Ko Avaiki." Kua tuatua maira ratou rava ki aia, "Kua tika, ka aere tatou ki Avaiki." Kua karanga atura rai aia ki a ratou, "Taria mai ta kotou apinga ki te vaka okotai nei, vavai ravaia to kotou au vaka." Kua tari mai ra i to ratou apinga ki runga i te vaka okotai, kua vavai atura ratou i to ratou au vaka.

(11.) E tae maira ratou ravarai ki runga i te vaka okotai, kua tauetonotono iora ratou. Kua manono nga tokotoru ei te toe ratou i te vaka, ei te puta-iu i te vaka a Te Ariki-taania. Ei reira a Te Ariki-taania e tuatua ake ei ki a ratou. "E taku ai taeake! E aa oki kotou e, ka atuatu tuatua ua ai i aku. Tera te tuatua meitaki i a tatou, E aku oa! ei miri au i te toe i te vaka; ko kotou, ei mua kotou. No-te-mea, e tokorai kotou, ka atuatu tuatua aea kotou i aku." E kite akera ratou i tana tuatua, kua tuku maira ratou ki tana, kua riro atu ra aia ki miri i te toe i te vaka, ko ratou tokotoru kua riro ia ki mua. Kua karanga atura aia—a Te Ariki-taania—ki a ratou, "Kua meitaki tatou, kare atura kotou e tukinikini mai ki aku."

(12.) Kua ooe aere atura ratou, e tae ua atura ki te moana vai avare ua. Kua atu aere ua atura aia i te kaa, ma te taparara aere ua i te tai, ia ana ai. Te oe tika ra aia i tana oe, kua titiri atura aia i te kaa ki runga i to ratou au kaki; kua piri, kua taki topa ki raro, tei runga atura aia e tipu aere ana i te au mimiti.

(13.) E kia mate ratou, kua oe aia ki te enua; kua kapiki atura aia ki a Apakura, "Teia a Tangiia-uaroro e Te Mata-uri-o-papa, e Iriau-te-marama." Kua akateni maira aia, na ko maira, "Otira oki kia kai au i nga ua-a-mata o Iriau-te-marama e Tangiia-ua-roro e Te Mata-uri-o-papa; kia pera mai nga ua-a-mata o Orokeva-uru i te paiianga i roto i taku vaa."

(14.) E oti akera ta Te Ariki-taama tainga i aua nga tungane o Apakura ra, kua tono atura aia i aia (i a Apakura) ki nga teina nona, kia aere aia ki reira, kua akakite atura rai aia ki a Apakura e. "Oti ra ua taku tainga, e tangata kope au; e aere koe ki Nga-tariki, ko Eetoa ia."

NO VAKA-TAU-II, E RÀE-NOO-UPOKO.

(15.) Kua aere atu ra a Apakura ki a Vaka-tau-ii e Rae-noo-upoko, ki nga teina o Te Ariki-taania ei ranga rai i te ua o tana tamaiti; e kua āriki ia maira aia. Kua tuatua akera a Apakura ki a raua, kua na-ko atura, “Kaa ia te umu o 'Tu-ranga-taua ki te Atu-apai, e ka ukea.” Kua na ko maira raua “Ka ukea.”

(16.) E oti akera taua tuatua nana ra, kua ui atura raua ki aia i taua tuatua ra. Kua akakite maira a Apakura ki a raua i te tu tikai no taua tuatua ra, “Teia te tu; kia akakite atu au ki a korua i toku aerenga i tae mai ei au ki Avaiki nei. Ko te rongo i a kotou i akarongoia e au i toku enua ra e, ko te Anau toa a Tangaroa-marouka; e na te rangi mai ana reinga tapuae me aere ki te karonga tamaki. No reira au i topa mai ai ki Avaiki ki a korua ei uke i te umu o taku tamaiti, o 'Tu-ranga-taua ki te Atu-apai.”

(17.) Kua na-ko maira raua ki a Apakura, “E (?) i mate i te aa?” “E pou i taku ai tungane, i te ariki i a Orokeva-uru, e Apopo-te-akatinatina, e Apopo-te-iviroa, ma Papa-tu, e Papa-noo, e Papa-neke, e 'Tauu, e 'Tapa-kati. I pou i a ratou, e te tangata katoatoa.” Kua tuatua maira raua ki aia, “Kare oki (a?), e to maua tuaine! e ūunga-a-para tena na te tokotoko. Kare rava e roeroe e toe atu i a te Atu-apai i te kokoa e au ki te tokotoko, ki a te 'Ira-tu-o-Atea.”

(18.) Kua moe iora i te angai, e popongi akera, kua akatoatoa akera raua i a Avaiki ki te ngai okotai. E katoatoa maira te tangata, kua kapiki atura raua ki te tangata ravarai, na-ko-atura, “Ka tapuoro tatou roarai.” Kua pera te tangata ravarai. Ko tei inga, e ko tei tapae ki te ngangaere, ko tei paii i te tapuae, te taka atura tei viviki ki mua, ko tei kore e rokoia e raua e 50.

(19.) E popongi ake ra, kua tapuoro rai; ko tei apikepikē, kua paiiia i te takatakai ki te tapuae; ko te tapae ki te ngangaere, taka atura te au tapuae, aere ke e 50 ia. Pera ua rai i te au popongi katoa, e okotai ngauru ma rua ra. Kua rauka maira te aronga oro, e te aronga toa, e vae ma, e te toa uri-tumu e te manava-nui, e te tongatonga tuakau, ko te kore e akatae au, e te kakaravii kore. Ko te rainga o taua aronga ra, e 500 ia.

(20.) E kia taka meitaki tikai taua au takavana toa ra, e 500, kua puru ratou i te pāi no te tamaki; e meitaki akera. Kua tarai i te rakau tamaki—i te tokotoko, i te maka, e tona toka, i te toro e te ana, e te poorapa okotai *iadu* i te roa (i akapunupunu ua tetai ope, akaraparapa ai me te kakau toki te moringa); te rupo (okotai maro te roa); te aro, te akatara, te kaa ei marei—ma tetai au rakau ke katoa, eANGANUI.

(21.) E rua marama i te akateatea-mamaoanga, kua tuku atura i te toru o te marama ki te moana, kua akatere atura ki te enua ra, ko Te Atu-apai. Kia tae atu, kua akao atura i te pāi ki roto i te

ava. Kua akamou i te tutau kia mou, kua kave i te matatapua, kua akatu ki uta i te one ei akakite e, e pāi tamaki.

(22.) E kite akera ratou—te tangata o Te Atu-apai—kua akateatea-mamao iora, kua unga mai ra te ariki i te karere ki runga i te pāi, i te akakite e, “Aua e rapurapu; apopo taua ka tamaki ei.” Akatika katoa mai ratou—to runga i te pāi, te rangatira e te au toa i to ratou anoano.

(23.) E popongi akera, teia maira to uta, to te enua. Kua ki a taatai. Kua tuatua te ariki (a Oro-keva-uru) kua kapiki ki te tangata ravarai, “E auraka e takiau ua i te tamaki, kare e rainga i a ratou, ka tau ki nga tangata tino ngauru ua ei ta i a ratou. Kare tatou e ūū ki teia aronga tokoiti ua nei. Kare e mourunga atu mai te ra e pou ei ratou. Teia taku anoano—okotai i runga i te pāi, ko au ki uta nei, maua ia. Okotai i runga i te pāi, ko koe, E Papatu e korua ia, mei i a koe e Papa-noo, e tetai i runga i te pāi e, ko korua ia, mei Taūū e tetai i runga i te pāi, e ko kqrua ia. Me Tapakati e tetai i runga i te pāi, ko korua ia. Me Apopo-te-akatinatina e Apopo-te-ivi-roa, ei a raua te kika i te pāi ki uta, ko te tangata i runga ei manga na te unga ma te potiki. Ko te pāi ei vaie ia no ratou.”

(24.) Kia taka ta te ariki tuatua i uta ma tona au toa, kua akaunga mai ra te ariki (a Orokeva?) i te akakite ki tai i te pāi. E kite ake ra te ariki o te pāi i ta te ariki, i ta Orokeva-uru i tuatua maira, kua akatika maira aia (a Vaka-tau-ii). E, kua akakite atura te ariki no te pāi i taua tuatua ki te karere, na-ko-akera. “E aere koe e karanga atu ki te ariki, kia Orokeva-uru, te tuatua maira te ariki o te pāi—a Vaka-tau-ii—e, nana koe; kua ūū a korua rakau. E ariki oki koe. Ko ia te kake mai ki uta na, a ko to te pāi kare ia e kake mai ki uta. Ko to uta na te eke ki tai. No-te-mea kua ikuikuia mai ana ratou e, auraka ratou e kake ki uta, ka pou takiri rava ratou i te mate kare tai e toe. Mari ra, kia eke mai to uta i te enua ki runga i te pāi, ka pouia ratou i a kotou—kare rava tetai e toe e okotai iti ake.” Kare rava e ravenga ke e rauka ai nga toka, mari ra ko te pāi.

(25.) Kua karanga atura a Rae-noo-upoko ki a Vaka-tau-ii, “Ko koe te aere ki uta; kia mate atu koe okotai auraka e mate te pāi katoa.” Kua tu atura a Vaka-tau-ii ki uta i te one; kua akarapa i tana tokotoko, kua akarapa mai oki a Orokeva-uru i tana tokotoko; kua eru tai, kua eru tai.

(26.) Kua aere mai tetai tangata mei uta mai; ko Papatu; kua piki maira ki runga i te pāi. Tei te marangaanga i te kautuai ki runga, kua nape ake te tokotoŋo i raro i te tai, kua motu te mimiti, kua topa ki raro i te tai—kua paru aia. Kua mama tetai, a Papa-neke, kua mate ia. Kua aere mai tetai, a Papa-noo, kua mate ia. Kua mama mai tetai, a Taūū, kua mate katoa ia. Kua aere mai a Tapakati, kua mate ia. Kua maeva tei runga i te pāi; kua ngaevaeva

ua te ngakau o te tangata o te emua, no-te-mea kua ngangaa to ratou au pa, koia te au tangata kopapa a toka.

(27.) Kua roa te tamakianga ki ta Vaka-tau-ii e te ariki, e Orokeva-uru. Kua noo ua to runga i te pāi, kua tatari ua ki ta raua. E tae ake ra ki te po itu, kua motu te maikao-iti i te rima o Vaka-tau-ii i te tokotoko a Orokeva-uru. Kua oki mai aia ki runga ki te pāi i te āiāi. Kua ui atura nga teina, a Tama-te-uru-mongamonga e Rae-noo-upoko ki aia, “E aa tei to rima?” Kua karanga maira aia, “E motu!” Kua karanga atura raua ki aia, “Ko to mauri-ora tena; apopo to mauri mate ei.” Kua tuatua maira a Vaka-tau-ii ki a raua, “Kare au e paru.”

(28.) E tae ake ra ki te turuaipo, kua kake atura a Rae-noo-upoko ki uta i te one e akara i to raua erunga. Kua akara aia ki to te ariki, kua to nga taukupu ia. Kia akara aia ki to Vaka-tau-ii, e to nga turi ua tona. Kua manako akera a Rae-noo-upoko e, apopo a Vaka-tau-ii mate ei. Kua oki atu ki runga ki te pāi, kua apai maira i te taura maata ki uta, kua akamou atura i tetai pitonga, kua tapaka ki te tumu toa, kua kave i te pu-ereere ki runga tikai i te vaarua, kua tanu aere ki te one e tae ua atu ki runga ki te pāi.

(29.) E popongi akera, tera maira a Orokeva-uru ki tona turanga. Kua aere atura a Vaka-tau-ii ki tona turanga; kua etau raua mei te popongi mai e morunga mai te ra. Ko te tōtōanga ia i te ereere i tai i runga i te pāi. Kua piri; Tei runga atu ra a Vaka-tau-ii e tapatapai ana. Kua tipu i te mimiti Orokeva-uru te apai mai ra ki runga i te pāi, te iio aere maira. Kua kapiki atura ki nga teina na-ko maira, “I karanga atu na ai au ki a kotou, apopo e motu ei te mimiti.”

(30.) Kua tuatua atura a Rae-noo-upoko ki a Vaka-tai-ii, “Ei i a koe te pāi, e tetai anera tangata ko e 400.” Ko te aere ia ki uta kia akapou takiriia te tangata, auraka tetai kia, toe. Kua aere atura a Rae-noo-upoko e Tama-te-uru-mongamonga ma te tangata katoa ki uta. Kua uri-tumuia akera te tangata ma te puaka ma te au apinga tini katoatoa. Kua ooro a Apopo-te-akatinatina e Apopo-te-ivirona, kua peke ua raua i te tapuae o Te-tama-te-uru-mongamonga, kua ooro atura raua na te tua o te enua ki te moana.

(31.) E riro maira taua enua i a ratou, i a Vaka-tau-iima, e kua akateitei akera ratou i te tamaiti openga a Apakura, i a Vaea-ma-kapua ei ariki—e riro atura te taoonga ariki i a ia.

E TAPATAPA NA TU-RANGA-TAUA.

Apakura, Apakura, Tangiau-ua roro
Iri-au te marama, tei uta Tangi-au-ua-roro,
Tei tai Tangi-au-ua-roro
Iri-au te Marama a Tangi-au-uaroro
O Tu-ranga-taua ki te Atu-apai
Te tama a Apakura, a Vaea-te-atu-nuku.

Korero io nei, i tu ki to tere,
 E maire kino e, ki au e—
 Ko taua inagarō oki, e Tu-ranga-taua e—
 Ko te kare iti i te inapoiri,
 Ko te kauranga, kua kau ooki ana,
 Te vaine ki te tane ra,
 E maire kino e,
 Korero, korero ki te vaine,
 E, kia rongo Apakura oki,
 Te tukuna ake e Tu-ranga-taua
 Ki tona inagarō, e maire kino e,
 Ki au e, ko taua inagara oki
 E Tu-ranga-taua e,
 Ko te kare iti i te ina-poiri e.

(32.) Anau akera ta Vaea-ma-kapua ko:—

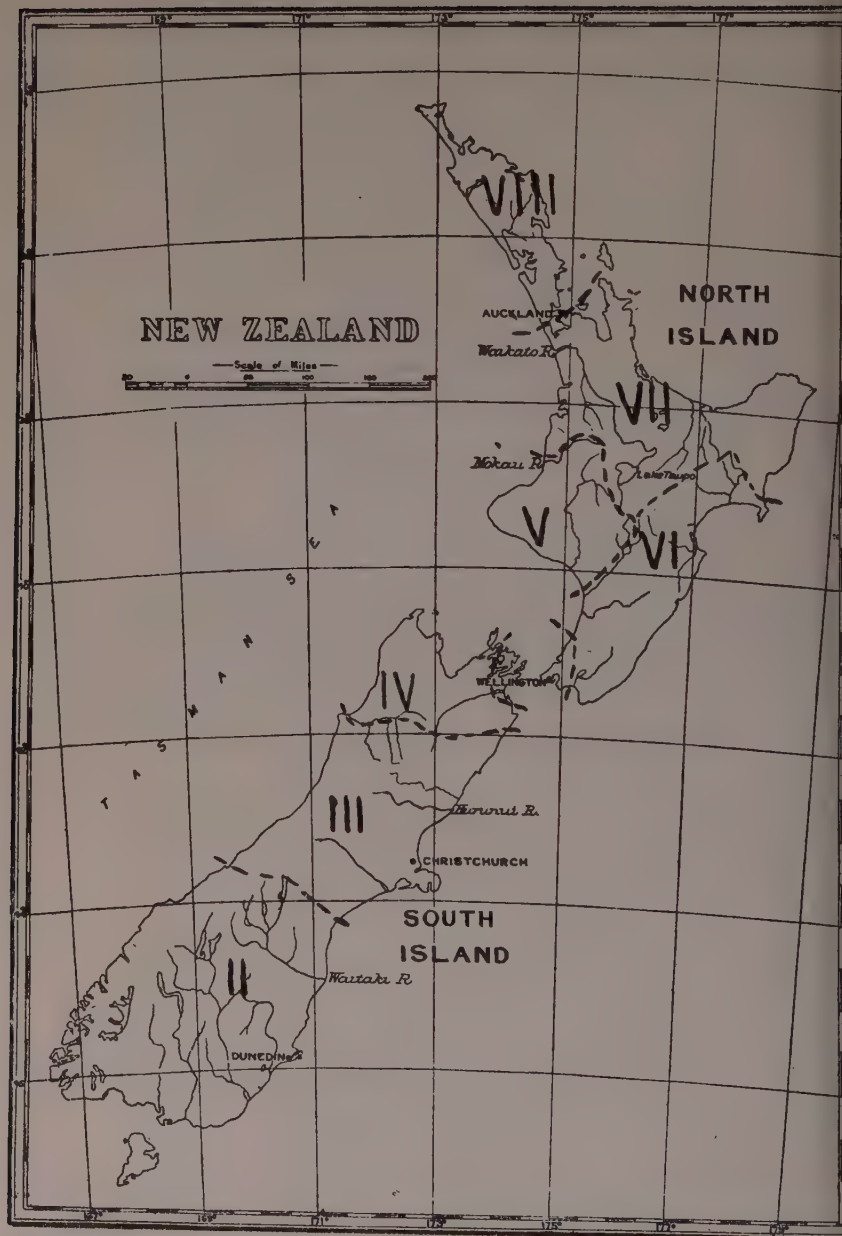
„ „ „	Rua-tupua,	„
„ „ „	Rua-aangu,	„
„ „ „	Tu-nui	

Kua akatopa i reira—E ka tika! E ka tika! Kare aku tuitui,
 kare aku paua, kare aku rivatau, e enua ko Taiti, e maunga ki runga,
 ko Tikura-marumaru, ko Oroanga-a-tuna. E koutu ki tai, ko Puna-
 ruku ko Peketau. Tai Auau a Otu (tera ariki Otu tera), ko
 Koro-akaata.

Koro-akaata = Turiki-vetea (f) anau tona ariki, ko:—

Otu-tuki-kika	= Puna-eva (f)	„ „ „ „
Tu-kiekie	= Koro-matau-tua	„ „ „ „
Koro-matau-aro	= Koro-taa-kau	„ „ „ „
Koro-taa-katau	= Angai-i-mua	„ „ „ „
Kaua	= Te Puta-i-ariki	„ „ „ „
Tangiia-ariki		

Ariki atu a Tangiia ki te koutu, Tana pu, tana pau, e ata, e ra, e
 mama, e marama ko te rau-kava, ko te akaariki. Aru mai i te tua e
 maeva!



CULTURE AREAS IN NEW ZEALAND.

BY H. D. SKINNER.

A CULTURE area is a geographical region within the bounds of which all groups of inhabitants show a strong family resemblance. Each group within the area resembles the other groups within it much more than it resembles any group outside. This likeness does not necessarily extend to physical type and language, though in each culture area there is usually found a well defined dominant physical type and a single language, or a group of dialects of a single language. Similarly, there is usually found within one culture area a single religion, or, at most, different varieties of a single type of religion. More important than these is identity of social organisation, seen in family, clan, or tribe. But the most important feature of all in determining the boundaries of a culture area is material culture, by which is meant dwellings, clothes, implements, ornaments, weapons made by inhabitants; in brief, all objects which fall within the scope of a museum collection.

The demonstration that a country is devisable thus into culture areas is due to the American ethnologists, who have worked out the conception very fully and convincingly. A series of brilliant studies in linguistics, in bodily measurements, in social organisation, and in material culture have resulted in the demarkation of some fourteen culture areas in the two Americas. Thus the culture of the Plains Indians has been shown to differ fundamentally even from that of their immediate neighbours to the south-west, the Indians of the *pueblos*. It required little study to prove that in America the culture of each area depended much more on the nature of the staple food of that area than on any other factor. For example the Plains Indians drew their food supply almost entirely from the bison, and thus a migratory life was forced on them that forbade the use of any permanent house and called into existence the *tepe*. In the hurried journeys after the migrating bison it was not possible to carry pottery, and so the art of pot-making became extinct, and pots were replaced to some extent by receptacles of leather. The abundant supplies of leather afforded by the bison resulted in its use for a great variety of purposes. In the *pueblos* of New Mexico, on the other hand, maize and squashes were the principal articles of diet. Their cultivation made necessary settled

villages, or *pueblos*, from which followed a great development of pottery and weaving. In the hypothetical case of a tribe driven out of the wide grass-lands, with their countless herds of bison, into the desert region of the *pueblos*, where life could be supported only by the garden culture of maize and squash, the tribe would be forced to abandon almost entirely its old culture, and to adopt wholesale a culture of a very different kind. Thus in America the requirements of a food staple in an area often resulted in the almost complete obliteration of the culture possessed by a tribe before it entered the area.

In the Pacific, however, the case is very different, the original culture of a migrating tribe usually dominating the factor of environment in a new home. For the geographical conditions of different island groups in the Pacific are not so strongly contrasted as are those of geographical regions in continental areas, as in America. For example, it is possible for a migration to pass from, let us say, New Guinea to New Zealand, without any great change of habits or culture. Thus the culture of the new home if properly studied should yield convincing evidence of the land from which it came.

If, then, the close study of the various culture areas in America has yielded the best results yet achieved in elucidating the history of the American Indians, how important becomes the study of the much more promising material afforded by the culture areas of New Zealand.

The evidence derived from bodily characteristics is as yet insufficient to form the basis of any division of New Zealand into definite areas. Such as it is, however, it seems to indicate that the northern Maoris have a stronger strain of Melanesian blood than have those of the South Island.*

The evidence of dialect is more definite, though here again the material has hardly yet been studied. But it is clear that there was a strongly marked dialect on the West Coast, centring about Taranaki, with others on the East Coast and the peninsula north of Auckland. In the South Island we know nothing of the dialects spoken in Nelson, but that in Canterbury and Otago differed widely from any dialects in the North Island, and its points of difference are sometimes shared by the Moriori dialect of the Chatham Islands. Thus Northern *ng* is Southern and Moriori *k* (e.g., Northern Waitangi, Southern Waitaki, Moriori Waiteki); Northern *r* is Southern *l* (e.g., Whangaroa, Akaloa); Northern *k* before *i* and *o* is Southern *g* (e.g., *mokihi*, *mogihi*, *kowhai*, *goai*); Northern *p* before *u* is Southern *b* (e.g., Pukurakan, Bukurakan).

The Southern tendency to drop *wh* (exemplified above) is perhaps allied to Moriori dropping of *w* from the combination *wh* (e.g.,

* Scott: Trans. N.Z. Inst., 1893, Vol. XXV., p. 63: and A. de Quatrefages et T. Hamy; Les cranes des races humaines (Crania Ethnica) Paris, 1882, p. 466.

Northern *whenua*, Moriori *kenu*. There is thus considerable variation in Southern consonantal sounds, and the same tendency is apparent, but in a much greater degree, in Moriori. In grammar, the Northern causative *whaka* is replaced in the South Island and at the Chathams by *hoko*, an East Polynesian form. In vocabulary the Southern dialect has many words that are rare or unknown in the North, but the published material is as yet too scanty to show whether these words were shared by the Moriori dialect. It is to be noted that the phonetic differences between Northern and Southern Maori appear to be much greater than the phonetic differences between Northern Maori and the dialect of Easter Island.

On the side of social structure our present evidence shows small variations, which are by no means so marked as the differences in other kinds of evidence would lead us to expect. This may possibly be due to the scantiness of the material, as the researches of Mr. H. Beattie* provide the whole of the evidence at present available. Social structure is decisively Polynesian, showing none of the features, such as totemism and matrilineal descent, which occur commonly in the Western Pacific.

In material culture the differences between different districts were strongly marked, and it is on material culture, in New Zealand as elsewhere, that the distinction of culture areas mainly depends. There are, however, important points of uniformity. Thus the rectangular house, with low walls and door at one end, and the circular house are found throughout New Zealand, though their relative frequency varies considerably in different districts. These types of house are characteristic of the Western Pacific, and I am not aware that they have ever been recorded in Eastern Polynesia. The typically Polynesian forms of house—oval, with matting walls, or oval like an overturned canoe, have never been recorded in New Zealand. The same method of making textiles exists throughout the New Zealand-Chatham Islands region, with very slight variations. Its distribution elsewhere in the Pacific has not yet been worked out, but it was followed in the Marquesas and on the north-west coast of America. The surf-board seems to have been used on all suitable beaches. The method of cooking food by steam in an earth-oven was universal, as was fire-making by the fire-plough. Various implements used in securing and cooking food seem also to have been universal, such as the bird-spear with barbed bone point, various simple bird snares, the eel-pot, fish nets, and the wooden fernroot beater. Most of these similarities are widely spread or universal in Polynesia, and occur also in parts of Melanesia, while others, such as wooden beaters for fernroot, do not occur elsewhere, having arisen in New Zealand out of purely local needs.

* Not yet published.

But in spite of these similarities, the material cultures of different districts in New Zealand show marked and deeply-seated differences, almost as great as those that separate the material cultures of, for example, the Hawaiian Islands, the Marquesas, and the Society Islands, differences at least as significant as the similarities already mentioned.

A study of these differences suggests the division of the New Zealand-Chatham Islands region into the following culture areas:—

1. The Moriori Culture Area, including the Chatham Islands. The culture of this area was characterised by a strongly marked dialect; by the absence of any cultivated foods; by the frequent use of the circular hut, and the absence of the house on piles; by a semi-nomadic life, following the sources of food supply as they varied with the seasons; by hamlets on the coast; by the absence of earthworks or any system of fortification; by a specialised form of wash-through boat and a specialised form of paddle; by crude wood carvings in a naturalistic style on houses and canoes; by a decorative art in which rectilinear designs appear to have been used exclusively; by the absence of tattooing; by skill in working stone and bone, which varies from rare cases of great excellence to very numerous cases of great crudity; by a diversity of types of adze, showing a strong predominance of Polynesian forms; by carvings on limestone faces; by carvings of the human form on tree-trunks.

2. The Murihiku Culture Area, including Southland, Otago, and Canterbury south of the Rangitata river. The culture of this area was characterised by a strongly-marked dialect; the absence of any cultivated foods; the absence of the house on piles; the frequent use of the circular hut, which in the western parts of the area is the only form recorded; by small villages on the coast; the almost complete absence of earthwork fortifications; the frequent use of double canoes and the occasional use of the outrigger; the almost entire absence of woodcarving in houses and canoes; a decorative art in which rectilinear patterns were used almost exclusively; a type of tattooing entirely different from that of the North Island, though North Island patterns were also used; by great skill in working bone and stone; by great diversity in types of adze, showing, however, an overwhelming predominance of Polynesian forms; by paintings on the walls of rock-shelters in North Otago and South Canterbury.

3. The Kaiapoi Culture Area, bounded on the south by Murihiku, on the north by the line of the Buller and the Awatere rivers, and including Westland. Its culture is characterised by a dialect closely allied to that of Murihiku; by the cultivation of the *kumara*, though only to a limited extent; by the absence of the house on piles; by villages, the largest of which, Kaiapoi, was not on the coast; the occurrence, in the north, of fortified *pas*; the frequent use of the double canoe

and the occasional use of the outrigger; the rarity of carving on houses and canoes; the predominance of the rectangular house; the occurrence of well executed naturalistic carvings in bone and stone; a diversity of types of adze, with a predominance of Polynesian forms; paintings on limestone faces which are allied to those of Murihiku.

4. The Wakatu Culture Area, which includes the rest of the South Island. The north-eastern part of this area, from Pelorous Sound to Cloudy Bay, together with the opposite shores of Cook Strait may be treated as an intermediate belt where the cultures of North and South Islands blended. Nothing is known of the ancient dialect of the area. In sheltered districts the *kumara* appears to have been grown extensively and to have supported a relatively large population. Earthwork fortifications were rare. Tasman's drawings indicate that wood-carving was little practised, and that canoes were often double. Bone was little used. The area is distinguished by the skill with which argillite was flaked and dressed into drills, awls, adzes, and other implements. Pitted hammers are restricted to this district. Between the visits of Tasman (1642) and D'Urville (1826) the area was subjected to strong northern influences.

5. The West Coast Culture Area (North Island), bounded on the south by the Rangitikei river, on the north by the Mokau, and by a line joining their headwaters. Its culture is characterised by a distinctive dialect; extensive cultivation of *kumara* and *taro*, supporting a considerable population; by large villages and numerous strongly fortified *pas*; rectangular houses; *pataka*, or houses on piles; a great amount of wood carving of a strongly marked local character, not approaching, either in design or execution, the excellence of northern carving; the exclusive use of single canoes; decorative art which was curvilinear, but did not attain the northern mastery of the spiral; excellent work in flax; success in sculpturing trachytic lavas in the district about Mount Egmont; lack of variety in adze forms, which tend toward Melanesian types.

6. The East Coast Culture Area, stretching from the southern Wairarapa to about the Mahia peninsula.

7. The Central Culture Area, including the rest of the North Island up to the Auckland isthmus.

The culture of these two areas have not yet been worked out. Number seven is distinguished from the rest of New Zealand by the elaboration of river, lake and swamp fishing, and by the greatest excellence in wood carving.

8. The Northern Culture Area. This area is characterised by the extensive cultivation of *taro* and *kumara*, supporting the densest population in New Zealand; large villages and numerous strongly fortified *pas*; rectangular houses, often of large size; *pataka*, or houses on piles; excellent wood carving, in which spirals were freely

utilised, as also in painted designs; single canoes, sometimes of great size; the skilful working of local stone; perforated fishing-line sinkers; lack of variety in adze forms, and the frequent presence of a steep bevel to form the cutting-edge; elaborately carved boxes to hold the bones of the dead.

The culture areas suggested in this paper appear to fall into two principal groups, the North Island group, and the South Island group, the Moriori area falling within, or standing very close to, the latter. There can be no doubt that the Murihiku and Kaiapoi areas are local varieties of a single culture stock. The Wakatu area shows marked individuality, due, it may be suggested, to its highly characteristic environment, and it is believed to be a specialised variety derived from the same stock as the two just mentioned. I believe the same is true of Moriori culture. For this group of four areas I propose the term Southern Culture. Archæological evidence, which is supported to some extent by tradition, indicates the East Coast of the North Island as the earliest locality to which we can trace this Southern Culture in New Zealand. I suggest that the culture of the East Coast Area has been strongly influenced during several centuries by the culture of the adjoining Central Area.

To the four North Island culture areas I propose to apply the term Northern Culture. Our present evidence seems to indicate a much closer relationship between the Northern and Central Areas than between either of these and that of the West Coast. Whether we have here a parallel to the case of the Wakatu area already discussed, is not yet clear, but it is probably so.

If we look at these two New Zealand cultures broadly we note that the features in which the Southern Culture differs from the Northern are, if we except such as are obviously due to environment (e.g., absence of cultivated plants), nearly all distinctively Polynesian. Double canoes, outriggers, the very limited use of carving in houses and canoes, absence of houses on piles, and a decorative art based on rectilinear designs are all characteristic of Polynesian culture. Southern tattooing was rectilinear and seems to have been distinctively Polynesian.* The *facies* of any large collection of Southern adzes is strongly Polynesian. The close relationship of some aspects of Moriori culture to that of Easter Island has often been pointed out, and

* Mr. Beattie informs me that the late Mrs. Chicken had as tattoo a straight line drawn from about the level of the ear, horizontally, to the nose. A second straight line, forming an acute angle with it, passed back to about the angle of the jaw. Mr. James Cowan figures the tattoos of two old men seen at Moeraki in 1905, in his book "The Maoris of New Zealand."

constitutes strong collateral evidence of the eastern affinities of the Southern Culture.

The Northern Culture, on the other hand, looks to the Western Pacific—to the Massim area, the Sepik river, and the Solomons—for closest kinship. The splendid decorative art of the Massim region, which makes lavish use of the spiral, and which in vigour and beauty is almost the equal of the best Maori work, gives the clue to the meaning of much that is otherwise incomprehensible in northern Maori art. In the Solomons the single canoe is dominant. From the Sepik come the moulded clay heads, the tattoo of which stands closer to that of the Northern Culture than to any other in the Pacific. It is to the adzes of this region that the northern Maori adzes seem most closely allied.

It is tempting to suggest that the apparent differences noted above are due to an early ethnic wave from the West Pacific into northern New Zealand, and that a later wave from Central and Eastern Polynesia, finding the north already occupied in strength, settled along the East Coast. The facts, however, are extremely complex, and there will have to be a close examination and sifting of every class of evidence before any conclusion can be established.

[Postscript. The term "culture area" has been used here, in the American usage, of a region within which there is a more or less characteristic culture. In some part of the region is a "culture centre," where the culture is developed most typically, fading outwards into other cultures with increasing distance from the centre. It is convenient to name definite boundaries to the areas, but it would be more accurate to say that broad marginal belts occur between adjoining culture centres.

The old form "Kaiapoi" has been used, though the advocacy by the late Archdeacon Stack of the form "Kaiapohia" has resulted in its general acceptance among Maori scholars. But the old form is, as I am informed by Mr. H. Beattie, the one that was formerly, and is still, used by members of Kai-Tahu, and it is for this reason that it has been retained here.

A summary of this paper was read at the Science Congress held at Palmerston North in January, when Dr. L. Cockayne, F.R.S., pointed out the remarkable correspondence between my culture areas and the botanical areas which he had distinguished in New Zealand. When the present paper was written I was quite unaware of Dr. Cockayne's mapping. The significance of the correspondence of these two sets of areas based on wholly different data is not apparent. The common factor, if one exists, may be partly climatic, partly geological.

Consultation of the map for tribal boundaries was avoided until the present paper was completed. When comparison was made, a close correspondence was observed, and this was especially close in the case of my East Coast Area and the tribal territory of Ngati-Kahungunu. The existence and the boundaries of the transition zone between the two islands seem also to receive their explanation from tribal distributions. Each of the other North Island areas includes a group of tribes which might often be at war, but between which there was a considerable amount of intermarriage.

It will be interesting to see whether the areas suggested will have to be modified on linguistic grounds. A discussion of the nature and the boundaries of New Zealand dialects is greatly to be desired.

Dr. Peter Buck has pointed out to me the need for a careful mapping of the landing places of the ancestral canoes. The list of these given in Hamilton's "*Maori Art*," is lengthy, but it will have to be added to as the result of research since that work was published. Many of these canoes were, no doubt, ancestral to the Maoris before they came to New Zealand, and have been localised here. The sorting out of these localisations must precede any attempt to use this class of data in map-making.]

"A NEW THEORY OF POLYNESIAN ORIGINS."

BY ROLAND B. DIXON, PH. D.

A REVIEW.

UNDER the above title our fellow member, Dr. Dixon, of Harvard University, publishes in "Proceedings of the American Philosophical Society," Vol. LIX., p. 261, some conclusions he has come to by the study of some of the crania derived from the area occupied by the Polynesian race.

After pointing out that the first enquirers into this subject had come to the conclusion that the Polynesians, from the connection of their language with that of the Malay, were a branch of the latter people, he proceeds to discuss the matter from the anthropometric point of view.

We may say just here that although there are undoubtedly some words in Malay that are connected with the Polynesian language, a careful analysis of the two made by the late Mr. Wm. Churchill, of the Carnegie Institution, Washington, resulted in his declaring that 250 words at the outside showed any connection, either as similar words or as words that probably had the same roots. If we state the census of Polynesian words that have been collected at the *very* low estimate of 25,000 words, this would give us a percentage of only one per cent.—not, we submit, a sufficient percentage on which to base a racial connection. In addition to this we have the many differences in the characters of the two races; the morose Malay and the laughter-loving and yet dignified Polynesian. There is, we think, another explanation of this connection between the two peoples other than language.

The author then goes on to describe the methods adopted by him, and shows that the measurements resolve themselves into groups of "fundamental or primitive types, while those having one or more of their indices medial in value, were the result of crossings or blending of the fundamental type" . . . "When, moreover, the same methods of analysis were applied to the data from Melanesia, Micronesia, Australia and Indonesia, and carried on into the eastern portion of the Asiatic continent, it was found that these fundamental types and their derivations, and no others, made up the population of

the vast majority of the population of this whole great area, although the different elements were combined in very different proportions in the various parts of the field. By viewing the problem whole in this way, the conviction grew that the racial history of the Oceanic area could be logically and satisfactorily explained by a series of waves of fundamental or derived types spreading from west to east throughout the whole area. The theory of a series of successive waves bringing different types into Oceania is, of course, in no sense new, the novelty of the present results lies in the character and ultimate affiliation of the fundamental types assumed."

The outcome of the author's investigations results in, "The underlying and probably historically the oldest of the fundamental types in Polynesia is one which, so far as crania alone are concerned, is practically identical with that of the Negrito. . . ." "The geographical distribution of this Negrito type as it may tentatively be called, is significant, but at the same time puzzling, for it survives in any strength only in the Hawaiian Islands, and there seems concentrated in Kauai, the northernmost of the Group. The influence of the type in derivative forms may be traced in most of the other marginal groups in the east and south of Polynesia, but, on the basis of our very scanty data from Tonga and Samoa, seems to be absent in the west."

The question arises here as to whether the author's hypothesis as expressed above is born out by the traditions of the Polynesian people themselves—whether there is any trace in these traditions of a race foreign to themselves as at some time occupying either Hawaii or Eastern Polynesia. We may observe that the ordinary anthropologist who has no personal knowledge of a race like the Polynesians, is very apt to discount the value of any statements derived from tradition. Whenever such "arm-chair" anthropologists do by chance come into contact with the native races, knowing nothing of their languages or history, they have to trust to interpreters, more often than not people who have a superficial knowledge of a language sufficient for every day wants, but have no knowledge whatever of the more refined ideas of the natives, and to whom the self-respecting native would look upon it as "throwing pearls before swine" to communicate, what is to them, information which is frequently of a semi-sacred nature. In other cases these same gentlemen pay short visits and have to trust to some native to answer his questions in pigeon-English, or some other dialect of the "Beche-la-mar." There are some notable instances of the results which flow from such conferences. It is an absurdity to suppose that the best informed natives will disclose to strangers the higher knowledge of their well preserved traditions—to any one who comes along, and has to trust to such means as indicated to obtain authentic information. No, the learned of the native races must have

a knowledge of, and confidence in, his interlocutor before he will freely part with his knowledge. Luckily we have had such men as collectors of Polynesian traditions, and the matter thus secured thereby has a value unknown to the "arm-chair" anthropologist.*

Now there appears to be some traditional evidence which supports the author's theory, though, as we shall point out, there is another possible explanation of it. So far as the Hawaii Group is concerned we have only to turn to Fornander's "Polynesian Race" to find several references to the Menehune people, who are said to have lived in that group in ancient times, and who are described as a dark and little people, as great workers, often living in the mountainous parts, and who worked for the Polynesian people in the building of fish-ponds, making irrigation canals, etc. Again we have in Mr. Thos. G. Thrums' "Story of the race of people called Menehune of Kauai Island"—published in this "Journal," Vol. XXIX., page 70, further evidence of this people who were not Polynesians. Unfortunately the description of them is meagre, and wanting in detail; the account of them might apply either to Negritos or to Melanesians, though, judging from all we know of Hawaiian history, the Negrito theory is more probable, for Hawaiians have apparently had little to do with Melanesia.

When we come to Eastern Polynesia we have equally somewhat similar stories as to a race occupying Tahiti who were not Polynesians, and who are known by the same name as those of Hawaii, i.e., Manahune. In very ancient times, as we learn from Miss Teuira Henry—the first of Tahitian scholars, now, alas! passed on—that these people occupied the position of serfs, and that they were a small people. So long ago as thirty-eight generations past they had a high chief named Ta'aroa-manahune from whom sprung lines of chiefs now living. Unfortunately the personal description of these people is not given.

Again in the Rarotongan history of their great chief Tangiia, who flourished in the thirteenth century, and who at one time lived at Tahiti, among the tribes who were under his rule we have the name of Mana'une, and some of these tribes are mentioned as a little people, but no other particulars are given. There is at the present day a tribe in Mangaia Island called Mana'une; and the Maoris of New Zealand have a traditional knowledge of such a people, named by them

* Dr. Roland B. Dixon will understand that the above remarks do not apply to him—he is not that kind of anthropologist.

Manahune, the word meaning a cicatrize on the flesh, such as the Melaneseans adorn themselves with.*

We have from Maori records a description of the people of Ra'iatea Island of the Society Group in the times of Whatonga, who flourished in the thirteenth century. The following is the description of the three or four kinds of man-kind, as handed down in the Maori College of teaching:—†

- 1st. A light colored people with light colored, somewhat reddish hair—but not like that of Europeans.‡
- 2nd. Another was a short, stout, but well built people; both men and women walked with an upright carriage.
- 3rd. The other people had dull reddish hair—but not like that of white people—which was thick, straight and stiff. Some of the people had their hair in little curls, or crisp, and were reddish in their skins, and lean, thin in growth, their legs were short in the calves, and muscular.
- 4th. Another people had dark skins, and were very dark in color, with the hair standing out from the head, the hair was very dark, the faces flat with flat noses, the nostrils flattened out below, with overhanging prominent eyebrows; their legs were thin, with small calves; they were lean, little flesh, but much bone. They were quite small in stature.

Quite possibly the old teacher has got somewhat mixed up in his description of these people. But part of it would apply (the fourth description) to Negritos; other parts to the Melaneseans.

The descriptions we have of the *tangata-whenua*, or original settlers of New Zealand, will apply to Melaneseans, crossed with Polynesians, rather than to a Negrito race. Who the light haired, light skinned people were, our investigations have so far not resulted in any solution. But the Maoris hold, it was from them the *urukehu*, or light haired people, still seen occasionally among them, are descended.

* Since the above was written, we find in an interesting paper on the Religion of Tonga, by Mr. E. E. V. Collocot (which will appear later on) that the Tongans were acquainted with this name Manahune under the form Meneuli, but by them applied to a place in east Tonga. The name there is Haa-Meneuli, and the question arises as to whether this name did not mean a people originally, for we learnt from Dr. Moulton, of Tonga, that Haa, is the same as Samoan Saa, meaning family, or descendants of.

† See "Memoirs," Polynesian Society, Vol. IV., page 105.

‡ This tradition as to a light colored people dwelling in some of the islands is supported by the records of other tribes—see "J.P.S.," Vol. V., Supplement, p. 6. At present this fair people is a mystery.

THE SECOND, OR MELANESIAN ELEMENT.

Our author says, "Second in historical sequence, probably, is the Dolichocephalic, Hypsicephalic, Platyrrhine type, whose approximate affiliations lie with the negroid population of Melanesia and Australia. That some element of the Melanesian character had entered into the Polynesian complex has long been recognised, but has usually been explained as due to the absorption of a certain amount of Melanesian blood by the Polynesian ancestors in the course of their migrations through or along the margin of Melanesia. The geographic distribution of crania of this type, as shown by the present study, seems to show this view to be practically untenable,* and to lead to the conclusion that a stratum of relatively pure Austro-Melanesian type must have preceded the "Polynesians" in Polynesia. For like the Negrito type, this also is marginal in its occurrence; and while the Negrito type survives most strongly in Hawaii in the north, this [? the Melanesian] appears in greatest strength in Easter Island on the eastern margin of the area. It makes its influence felt in the northern islands of the Hawaiian Group, in the Marquesas and Central Polynesia, and plays a notable part in New Zealand, where there is interesting evidence to show that one of its most common derivations, very numerous throughout Melanesia, has played a double rôle, entering into the composition of the Maori people not only at an early date, but reappearing again much later as a relatively recent factor in the make-up of that extremely complex people."

So far, the author's ideas as to the Melanesian element in the present Polynesian people: Is there any evidence from tradition to support his views?

With regard to the Hawaii Group—we write this with diffidence—if we exclude the references to the *Menehune*, which, if anything, must refer to the Negrito element, we do not know of any thing in the published traditions that might be construed as referring to Melanesians. In fact, judging from the recorded routes of the migrations to Hawaii, the ancient navigators went straight across the Pacific from Indonesia and never were near the Melanesian Islands, properly so called, i.e., The Solomons, New Hebrides, Fiji, etc. Just here we may say that it is probable Hawaiian scholars are sometimes mistaken in assuming that the name *Kahiki** always means Tahiti in Eastern Polynesia. We know from the well preserved Maori traditions, supported as they are by those of Rarotonga, that there are two Tahitis in Indonesia. When the Hawaiian traditions speak

* See *infra*.

† It must be remembered that it was not until the end of the eighteenth century, or beginning of the nineteenth, that the Hawaiians substituted the letter "k" for "t." Hence *Kahiki* = Tahiti.

of Kahiki-ku and Kahiki-moe (east and west Kahiki) they probably refer to Tawhiti-nui and Tawhiti-roa of the Maoris, places that are certainly in Indonesia. It might have been in these places that the Hawaiian voyagers came across either Papuans or Melanesians, and brought some of them as crews across the Pacific. But this is assumption, not tradition.

With regard to Melanesians in Eastern Polynesia, the description of some of the people of Raiatea Island (already quoted) as they were found by Whatonga, the Maori ancestor, on his enforced visit to that island somewhere about the beginning of the thirteenth century, might easily fit the Melanesians.

At a later date than that of Whatonga, or in the times of the Rarotongan ancestor Tangiia, who dwelt a large part of his life in Tahiti—about the middle of the thirteenth century—we have the names of the several tribes under that distinguished navigator, which, though described merely as “little people” may also include some Melanesians in that term, as well as the Mana’une. But this again is assumption, though at the same time there are reasons for thinking that some of the crews, brought from Fiji by Tangiia to Tahiti, were Melanesians.

Whilst on the subject of Tahiti, and in order to place the suggestion on record, attention is drawn to a later date than that of Tangiia, to the middle of the fourteenth century, when the “Takitumu” migration to New Zealand was on the point of starting. The very full account of this migration, to be found in our “Memoirs,” Vol. IV., p. 205, describes three of the tribes living adjacent to the people about to migrate, by names, which, in an earlier account are used as descriptive of “a lanky, thin people . . . dark, and not like the Maoris.” So it is possible that some of the (? Melanesians) were still to the fore in Tahiti at the time of the departure of the “Takitumu” canoe for New Zealand.

With regard to the Marquesas, Mangareva, and Easter Islands, so far as is known, no traditions are extant that would tend to support to Dr. Dixon’s conclusions; though it is quite possible the strange and unknown element that exists in the adjacent Paumotu Group may be a Melanesian one.

This supposition is based on the considerable difference that exists in the Paumotu dialect between it and other dialects of Polynesia. It is also possible there may be something in the Easter Island tradition of the “long eared” people that is said to have occupied that island prior to the advent of the Polynesians in those parts—a date which is somewhat prior to the eleventh century. A writer in “Man,” reviewing Mrs. Scoresby Routledge’s “Mystery of Easter Island,” comes to the conclusion that the culture of that island is akin to that of the Melanesian-Solomon Islanders, but he gives no

evidence in support of his ideas. And Mrs. Scoresby Routledge herself supplies a picture of an Easter Island carving, and compares it with a figure from the Solomon Islands, showing great similarity in design. After all, traditional evidence from the extreme Eastern Polynesia is weak and unsatisfactory.

We wonder if the author has considered the statement of Oviedo, the Spanish historian of the conquests of Central America? In referring to Balboa's discovery of black people on the coast of Panama, he says, they were a tribe of dark skinned, heavily tattooed people with frizzled hair, that were not African negroes—indeed how should African negroes have ever reached the shores of the Pacific so early as 1513? Were it not for the statement that these people were frizzled haired, one might have thought them Polynesians, and it would seem probable that they were the crews of Polynesian chiefs brought from Melanesia.

We may touch on the question as to whether the author's idea that New Zealand Maoris have a strong Melanesian strain in them. The idea is not new; it has often been stated so; but until the second volume of our "Memoirs" was published, the question was largely suppositional. In the documents incorporated in that volume, matter derived from the teachings of the old priests in the Whare-wānanga, or House of teaching, we find descriptions of the first settlers in these islands.

It was about the years 900 to 925 that Kupe, the Eastern Polynesian navigator, discovered New Zealand. He sailed all round both islands exploring and searching everywhere for inhabitants, or signs of man, and found none, as the narrative repeatedly states. When Toi-te-huatahi, the first Eastern Polynesian to settle here permanently arrived in the middle of the thirteenth century, he found the west coast of the North Island from south of Cape Egmont, up to the North Cape and along the East Coast to about Poverty Bay, settled by a people differing from his own Polynesian people in several respects. The description of these people has been preserved and is to be found in the volume quoted above, page 71, from which the following is copied. These people had various tribal names but are alluded to, as a general name, as the *Tangata-whenua*, or "people of the land." From many considerations it is clear they arrived in New Zealand not long after Kupe's discovery of the islands, and moreover had in early times also settled the South as well as the North Island.

The description of these people is as follows: "It was some time after Kupe's return to Rarotonga that a different people came to New Zealand; they were a very different people. They were a thin, upright, tall people, large framed, with big bones and tall, with thin calves to their legs, with protuberant knees. Their faces were flat, the eyes glancing out of the corners. The nose was flat in the bridge,

the ridge narrow, with bulging nostrils, and blunt. The hair was straight; with some it was very lank. The skin was purplish-black. They stuck close to their fires, sleeping constantly. Their houses were lean-to-sheds. On cold days they wore kilts, and on hot days aprons of leaves, or went quite naked. . . . They were called Pakiwarā (naked), or Kiri-whakapapa (black skins)." They had arms differing from the Maoris, and were a treacherous people. The names of many of the subdivisions of these people have been preserved; they differ from the Maori tribal names a good deal, and it has been suggested (*loc. cit.*, p. 77) that these show somewhat of a totenistic tendency, a common Melanesian feature.

The old priest and teacher, through whose means the above details have been preserved, winds up one of his contributions thus:—(*Loc. cit.*, p. 271) "You must understand, the tribes of this island are descended by inter-marriage with the people named," (he then recites the tribal names of the *Tangata-whenua* people, and adds those of the leaders of the first migration here of the Eastern Polynesians). He goes on, "And remember that we all descend from Toi (the first Eastern Polynesian to settle here) his offspring and those *Tangata-whenua* people mentioned above. We have in us the blood of those people who occupied this land before Toi and his descendants . . . because it was through the women of those tribes they had descendants. This fact cannot be contradicted. Those of the *Tangata-whenua* who kept separate and did not inter-marry with the migrations at the period of Hotu-roa and others (*circa* 1350), were exterminated by the last comers . . . and their young women served as wives to the migrants."

The story of the expulsion of those *Tangata-whenua* who did not become incorporated in the Polynesian tribes, is well known. These people were expelled from the West Coast, North Island, and fled to the Chatham Islands where they became the people called Moriori, now nearly extinct. This event occurred about 1150. It must be remembered, however, that there have been probably two migrations of Eastern Polynesians to the Chatham Islands at a date subsequent to the arrival there of the people expelled from New Zealand, and inter-marriage between these two peoples would naturally modify the appearance of the original settlers there. Were it not for the fact that these Moriori people were subsequently intermixed with migrants of the purer Polynesians from Eastern Polynesia, their crania should show fairly well the Melanesian element in them. As a matter of fact it does show, as we may gather from the observations of Prof. J. H. Scott, Professor of Anatomy, Otago University, described in "Journal Polynesian Society," Vol. 6., p. 82 (note), and more fully in "Transactions, New Zealand Institute," Vol. XXVI., p. 62. After an examination of over two hundred Maori and forty-six Moriori

skulls he comes to the conclusion, as abbreviated, as follows:—"The description of the Maori skull contained in the preceding pages agrees in all essentials with that already given by previous observers If any further proof were wanted of the mixed origin of the Maori race, it is given in this paper. . . . These demonstrate two distinct types and intermediate forms. At the one extreme we have skulls approaching the Melanesian form as met with in the Fiji Group At the other are skulls of the Polynesian type, such as are common in Tonga and Samoa" Probably the above very much abbreviated account is sufficient to show the Melanesian element in these *Tungata-whenua* Morioris. Personal observations by the writer some fifty-three years ago, during twelve months residence on the Chatham Islands, and in constant touch with the Moriori people, who were then comparatively numerous, enables one to say that their general appearance, and other things, struck the writer as differentiating them from the Maoris; while a subsequent knowledge of the Niuē Island people tended to the idea that, in ancient times, there had possibly been some connection between the two peoples. These observations were of course of a superficial nature, such as one interested in the Polynesian people generally, but without the scientific knowledge of anthropometry would note.

As bearing further on the general appearance of the *Tungata-whenua* people of New Zealand, the following quotation, supplied by Mr. H. Beattie, derived from the, at present, most learned Maori of the South Island, is to the point, particularly as showing that these Southern Maoris were fully aware that the original settlers were of a different appearance to the later migrations of the true Polynesians: J. C. Tikao related to Mr. Beattie the Maori idea that there had been the following immigrations into the South Island:—

1. The people known as Hawea, who are said to have been "not much good—an inferior people," with "dark skins and curly hair."
2. The people called Rapuwai, "who were copper-colored and had 'lots of ginger hair,' " like the Fijians Tikao had seen at the Christchurch Exhibition (ginger hair means somewhat reddish, and we can only suppose he referred to hair colored with lime, which is a custom of the Fijians as with some Polynesians).
3. The Waitaha people, "which were a much better people than either of the foregoing." They were Maoris (i.e., Eastern Polynesians, and we learn from the northern traditions that they came from Tahiti with the other members of the "Takitimu" canoe in *circa* 1350).

Tikao adds, "The inter-mixture of these peoples of old created four types of Maori as existing when the White man arrived (early nineteenth century), viz.: 1. The *Kiri-pango*, or dark skins, with straight hair. 2. The *Uru-mawhatu*, curly-haired with dark skins—but not like that of the negro. 3. The *Kiritea*, brown, or copper-colored skin and dark hair—if the hair was gingery such a person was called an *urukehu*" (a type seen everywhere among the Maoris). (Dr. Wyatt Gill says, "the same type in Rarotonga was called 'Nga tama uruke'u a Tangaroa,' the light haired descendants of 'Tangaroa,' god of Ocean, whereby, no doubt hangs a tale.) 4. "The *Korakorako*, with light skin, light eyes, and whitish hair." (This is the ordinary albino, occasionally found in all tribes.) So much for the South Island description of mankind that peopled New Zealand. But we have further information from the northern traditions of a race differing from the ordinary Maori. Mr. Elsdon Best, whose observations on the Tuhoe and connected tribes of the Bay of Plenty are so well-known, writing in 1902, says, "Some Melanesians came to New Zealand, for a good reason I expect, for the men would be eaten, and the women retained by the Maoris. They appear to have come with Whiro and others, and are said to have been a black skinned people, speaking a strange tongue. The descendants of Whiro are known as Ngai-Tama-Whiro; they lived at Maheu, near Matata, in the Bay of Plenty, but are now lost as a separate people. Another account says, in times long past a strange people came to Kakaho-roa (the ancient name of Whakatane—not far from Maheu above). They were *mangumangu* (black skinned people), and spoke a language unlike the Maori tongue; they remained here (for a good reason I expect)."

Now, a good deal is known about Whiro, who was an ancestor of both Maoris and Rarotongans, and was a very noted navigator in his time. He flourished twenty-seven generations ago, or about the early thirteenth century, and to our mind, these dark people were some of the crew of his vessel, either from Fiji, where Whiro had been, or from perhaps the New Hebrides. At that time the Polynesians were very active navigators, passing frequently from the Western to the Eastern Pacific, and northwards to Hawaii. It was a little before the times of Whiro that the old Rarotongan historian records the number of islands visited by these able navigators, and says, "They thereby became able navigators." It was about one hundred years after Whiro's time that the fleet left Tahiti for New Zealand, following the sailing directions left on record by Kupe, the discoverer of New Zealand. From hints to be found in the too brief narratives of some of the voyages made at this period, we gather that the crews included some of the Melanesian peoples of the Western Pacific.

In the foregoing notes we have brought together what evidence has been supplied by tradition in support of Dr. Roland B. Dixon's theory; and it is more than probable, that had those who first entered on the work of collecting the traditions made careful enquiry into the subject, much more positive information as to the Melanesian occupation of some of the islands would have been obtained.

But the amount of matter recited above, though apparently supporting the author's theory, is, it is submitted, capable of another explanation. That explanation, in brief form, is that wherever the Melanesian, Negrito or other element in the crania or culture in the North, East, or South Pacific is found, it is not due to an original and separate occupation by those peoples, but is due rather to the inclusion of some of those people in the crews of the Polynesians, who made serfs of them, and who were of a much lower grade either in culture or warlike ability. The only traditional record of what might, on a cursory view, be classed as a Melanesian migration, is that of the *Tangata-whenua* of New Zealand; but it is quite obvious that these people, while having a strong Melanesian element in them, were in reality a mixed race—a Melanesio-Polynesian people. This much is fairly certain from the few words of their language handed down, but more particularly from the pure Polynesian place-names due to that people that have been preserved. And we hold that it was the Polynesian element in that people that enabled them to navigate their vessels from the Western Pacific to New Zealand.

Can it be shown on reliable evidence that the Melanesians ever made such extensive voyages as would have enabled them to reach the distant and solitary Easter Island? We think there is no such evidence forthcoming. So far as it is available, the Melanesians never made voyages other than what may be called coasting trips among the islands of their own groups.

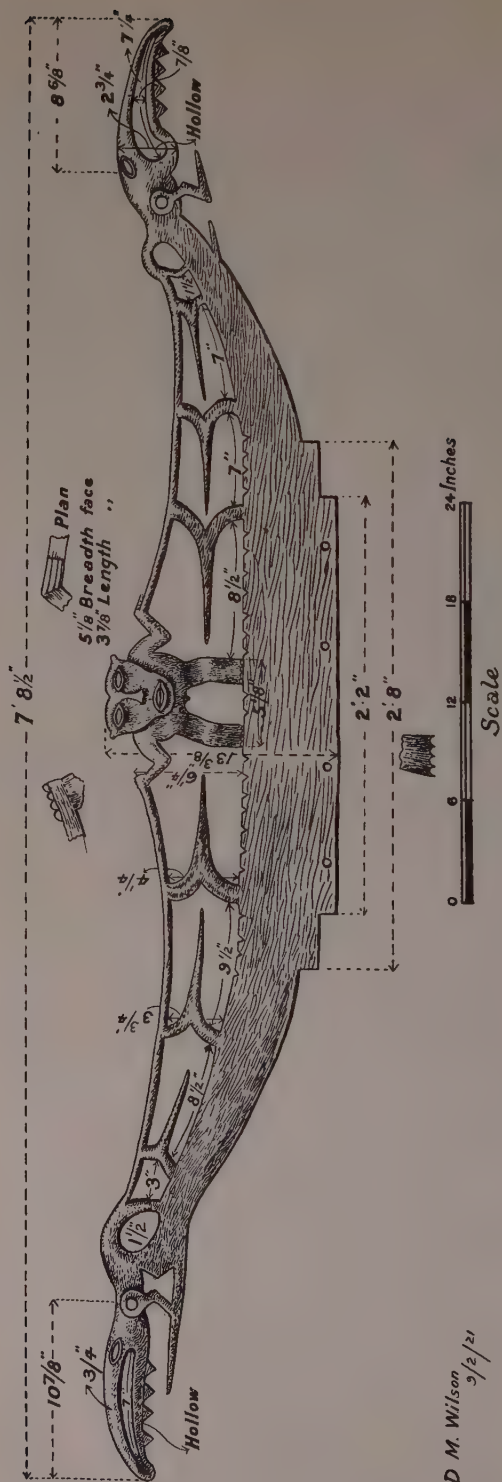
The author says (p. 264), "That some element of Melanesian character had entered into the Polynesian complex has long been recognised, but has usually been explained as due to the absorption of a certain amount of Melanesian blood by the Polynesian ancestors in the course of their migration through, or along the margin of Melanesia. The geographical distribution of the crania of this type, as shown by the present study, seems to show this view to be *practically untenable* (the italics are ours), and to lead to the conclusion that a stratum of relatively pure Austro-Melanesian type must have preceded the Polynesian in Polynesia."

This "practically untenable" theory, as the author calls it, is to our mind, the one that specially accounts for the Melanesian element in the Polynesians. So far as tradition goes, we have to account for the proceedings of the Polynesians from the period at which they left Indonesia early in the Christian era, until we find them located in the

Lau Islands (and probably other adjacent groups of Fiji) somewhere about the end of the fourth century. And we hold that it was during this long period they were in close touch with the Melanesians of the Solomon, New Hebrides, and other groups, conquering and absorbing many of those people, and carrying them with them as crews for their canoes, and as serfs. It is thus we should account for the Melanesian element in Eastern and Southern Polynesia, rather than by separate migrations of which there is no evidence.

Of the other theory accounting for the population of the Pacific Islands, by ancient land connections, we can only suggest that the evidence of such connection within the period of human occupation of that part of the world, is at present wanting.

SKETCH OF MAORI CARVING FOUND IN KAITAIA SWAMP



D M. Wilson
9/2/21

Scale

THE KAITAIA CARVING.

OUR fellow member, Dist. Surveyor D. M. Wilson, has sent us some notes on the old drains situated in the swamps around Kaitaia in the north of New Zealand, which notes will be supplemented and published with an illustrative map later on. Mr. Wilson also gives the following account of a very interesting carving that was discovered during draining operations. The accompanying illustration is from a careful sketch made by Mr. Wilson, on which are shown all the dimensions. The original carving has happily now become the property of the Auckland Museum. Mr. Wilson says:—"I enclose a sketch of a carved panel, house-front, or something of that kind, that was found by a Maori named George Watson, while digging a Government drain on the boundary between Old Land Claim No. 8 and Section 51, Ahipara parish. It was embedded three feet six inches in solid clay in the bottom of the swamp, and is now in the possession of Mr. J. Clarke, farm manager for Mr. Vernon Reid. The carving has been broken during the excavation, but can be easily mended. I have secured it for the Auckland Museum. It is made of a wood called *Manoao* (the rare pine of the north, *Dacrydium Colensoi*), which must be impervious to water and silt, as there is no sign of decay, even on the finer parts. The design of the carving has a decided classical appearance, and reminds one of an European emblem—a double eagle with a human support at the centre? It is well carved and done by primitive native tools, and is all in one piece."

So far Mr. Wilson's description of this unique carving, which has aroused an extraordinary interest among local ethnologists. It is quite clear that in design it differs entirely from any Maori carving that has come to light heretofore, and nothing entirely like it has been found in Polynesia or Melanesia, so far as there are means of comparing it. Mr. T. F. Cheeseman, Curator of the Auckland Museum, says, "he has sought in vain for anything like it." If it is not Maori—what is it? May be it is the remains of the art of the Melanesio-Polynesians that occupied this country shortly after its discovery by Kupe, the Eastern Polynesian navigator, whose voyage took place in the early tenth century. But we have no genuine specimens of the art of these people to help us to a decision. When the next expedition from Eastern Polynesia, under Toi-te-huatahi, arrived in the middle of the twelfth century, Kaitaia, the place where the carving was found, was occupied by

these *tangata-whenua* people, who were eventually driven to the Chatham Islands, or absorbed—so far as the women and children were concerned—in the several migrations of Eastern Polynesians extending from the middle of the twelfth to the middle of the fourteenth century. It is probable that some of the men acquainted with the arts of the *tangata-whenua* were preserved, and that they handed this knowledge on to later ages, and thus the carving may not be so old as is supposed, though still very old. We know the preservative properties of the silt and peat.

Should this find eventually turn out to be pure Maori art (though so far as known this is unlikely), it is possible we may see in the design another instance of Maori symbolism so often found in their carvings. And it is suggested that we have here depicted the flight of the traditional and mythical Pou, who went to some one of the many Hawaikis to procure *kumara* seed, and was sent back to his home on the back of a great bird known as *Te Manu-nui-o-Ruakapanga* (and other names according to which tribe of Maoris the story is told by). But this is mere supposition.

We trust that the publication of the drawing of this unique carving, may bring to light some information as to similar motifs from other countries. The carving has been called a lintel of a door-way, but it is doubtful if it is such a thing. No doubt, as time goes on, further finds will come to light as the swamps become drained, indeed artifacts of stone will still be found *in situ* a thousand years hence. The saurian headed terminals in the carving remind us, in a slight degree, of the heads carved on the few specimens of the *koropepe*, ornament, which some people have likened to the eagle-headed serpent. See an illustration of the *Koropepe*, "Journal Polynesian Society," Vol. XI., p. 76.

Since the above was written we have received the following notes from Mr. H. D. Skinner, Lecturer on Ethnology, Otago University:—

The *pare*, or carved lintel, has been recorded as a feature of Maori architecture from all parts of the North Island of New Zealand, but the only record we have of it south of Cook Strait is in a drawing, by Webber,* which indicates a simple carved *pare* in a *pa* in Queen Charlotte Sound. It was unknown at the Chatham Islands. Carved lintels have not, so far as I am aware, been recorded from any part of Polynesia. In the Western Pacific, however, they occur in the Massim region,† and probably in other parts of Melanesia and New

* Plates illustrating "Cook's Third Voyage." Plate 10.

† Brigham: "Ancient Hawaiian House." 1908. Fig. 54.

Also Seligman: "Melanesians of British New Guinea." 1910. Plate 75.

Guinea, though the inaccessibility—in New Zealand—of German literature prevents the verification of this.

An examination of a series of Maori carved lintels indicates that the simplest and most widely spread of the decorative motives used is a central human figure, with a *manaia* figure facing outward on either hand.* The *manaia* is endowed with a human body but with a bird's head, the most conspicuous feature of which is a long curved beak. It is difficult to obtain any information as to the meaning of the *manaia*, but Hamilton has the following incidental reference†: "The figures are attended by the personal *atua* of their chief, which is represented by the *manaia*-like figure, behind that of the chief, to which it is giving energy."

In the Solomon Islands the ghost of a dead warrior, or chief, is often thought to pass in to the frigate-bird, which has thus become the centre of a cult. In consequence, the ghost of an ancestor, viewed as a protective deity, is sometimes represented in carving as having a human body and a bird's head.‡ It is not possible to review the evidence here, but there are good grounds for supposing that the bird-headed man of New Zealand, and the bird-headed man of Easter Island are derived from a common parent—the ghost embodied in a frigate-bird of the Solomons.§

The *manaia* figure appears very frequently in Maori art, and, as has been noted already, is present as a pair of supporters in the simplest form of carved lintel. There are, therefore, *a priori* grounds for supposing that the two supporters in the Awanui lintel will be representations of the *manaia*. Such an expectation seems, however, to be dispelled by the first glance at a photograph or drawing of the lintel. For each supporter shows a resemblance, which may be superficial but is none the less striking, to some species of reptile. Before discussing the reptilian features separately, it should be pointed out that the whole rendering of the supporters is not unique in Maori art, as has been asserted by those writers who claim a non-Maori origin for the lintel, but that the supporters appear almost in duplicate in the well-known Maori canoe figure-head in the British Museum, casts of which may be examined in the Dominion Museum and the Otago University Museum.||

* Hamilton: "Maori Art." Page 71, etc.

† "Dominion Museum," Bulletin 5. Page 12.

‡ Henry Balfour: "Man," 1905. No. 50 and figures.

§ The derivation of the Easter Island bird-man from the *duala* of the Solomons has been demonstrated by Mr. Henry Balfour in "Folklore," 1917, December. Page 356, ff.

|| It is well shown in "J.A.I.," Vol. II. (N.S.). Plate 35.

The reptilian features in the supporters are: teeth, a horizontal body, a tail, and what appears to be quadrupedal progression. Does any one of these features constitute final proof that the object is not a *manaia*? The presence of teeth means nothing, for they appear in a *manaia* head in the Otago University Museum, which formerly marked the grave of a Maori chief buried near Opotiki. Nor do horizontal body and quadrupedal progression, for the pair of undoubted *manaia* in the splendid Hauraki lintel* have progressed much more than half-way towards the acquisition of both these characteristics. A careful comparison of the carvings noted below will, I think, convince any student that the two supporters in the Awanui lintel are *manaia*, whose departure from the typical rendering of that being, is only a little more marked than that of a number of other renderings preserved in various museums. Thus, if the tendencies expressed in the Hauraki *manaia* were pressed a step further we would have the *manaia* of the Awanui lintel.†

These considerations demonstrate conclusively the Maori origin of the Awanui lintel. But though this is granted it must still be admitted that the whole rendering of the carving is unusual. Why, for example, are spirals so conspicuously absent? Are the chevrons in it related to the angle-details so greatly favoured in the pierced carving of the Bismarck Archipelago? These and other questions must await the discovery of additional comparative material.

One further point remains for discussion. The lintel was found hidden in a canal which had been submerged beneath the level of the Kaitia swamp for a very considerable period. It has been stated, and the statement has been repeated again and again in the public press, that these canals were drains, and that the draining of such swamps implies the former existence of a teeming population in the north. But this identification of the canals as drains is pure assumption. There is not, so far as I am aware, any authority whatever for the statement that the Maoris undertook draining operations. That they constructed canals has long been known, but these canals were used for eeling and fowling, as has been placed on record in great detail by Mr. W. H. Skinner.‡ That incidentally the land was drained to some extent is highly probable, but that drainage was a conscious motive we have as yet no evidence.

* A fine plate showing this *pare* may be studied in Vol. XXVIII., No. 3, of this Journal. Both the Awanui and the Hauraki *pare* are in the Auckland Museum.

† For general resemblance see British Museum figure-head, *loc. cit.*, and Hauraki lintel, *loc. cit.* For teeth see Opotiki *manaia*, etc. For snake body see also "Trans. N.Z. Inst.," Vol. XXXVIII., Plate 60. For ditto, horizontal, "Maori Art," page 130 (bottom example). For a very striking parallel from Easter Island see Routledge: "The Mystery of Easter Island." Fig. 110.

‡ "Journal Polynesian Society," Vol. XXI., p. 105.

CONCLUSION.

The Awanui lintel appears to be of considerable antiquity. It resembles other Maori lintels in essential characters, and there can be no doubt of its Maori origin. But the points of difference are important, and justify the general interest aroused by its discovery. The Awanui version of the *manaia* seems to find its closest parallel beyond New Zealand in the rendering of the bird-headed man of Easter Island, a rendering which, as Mr. Henry Balfour has shown, is derived from the Western Pacific. The only part of the island region of the Pacific in which carved lintels are recorded is the same West-Pacific region. So it is here that we must seek the ancestral forms from which the Awanui lintel is descended.

[Since the above was in print, word has come from Mr. Cheeseman, Curator of the Auckland Museum, that investigations into the wood of which the carving is made, so far seem to indicate that it is *totara*, and hence a local wood.

Again, we have just received the 29th Annual Report of the Hawaiian Historical Society, and in his report the Secretary deals with the similarity of some Alaska carvings with those of Hawaii. The following brief quotation from the Secretary's report, might be taken for a brief description of the Kaitaia carving, "The Raven totem poles frequently represented, as Carson states, 'a raven with a man between his wings. This is to show that he could become a raven or a man at will.'"—EDITOR.]

THE PATU-PAIAREHE.

NOTES ON MAORI FOLK-TALES OF THE FAIRY PEOPLE.

BY JAMES COWAN.

PATU-PAIAREHE is the name applied by the Maori to the mysterious forest-dwelling race who, for want of a more exact term, may be described as the fairies of New Zealand.

An atmosphere of mysticism surrounds Maori references to these elusive tribes of the mountains and the bush. They are spoken of as an *iwi-atua*, a race of supernatural beings, and they are accredited with some of the marvellous powers attributed to the world of fairies in other parts of the globe. Some folk-tales of the Maori describe them as little people—but the native fancy does not usually picture them the tiny elves common to the elf-world fairydom. Most of the legends I have gathered give them the ordinary stature of mortals, while at the same time investing them with some of the characteristics of the enchanted tribes of other lands.

The Patu-paiarehe were for the most part of much lighter complexion than the Maori; their hair was of the dull golden or reddish hue, "*uru-kehu*," such as is sometimes seen among the Maoris of to-day. They inhabited the remote parts of the wooded ranges, preferring the highest peaks, such as Hihikiwi, on Mt. Pirongia, and the summit of Te Aroha. They ventured out only by night and on days of heavy clouds and fog. They lived on forest foods, but sometimes they resorted to the shores of sea and lake for fish. They had an aversion to the steam rising from the Maori cooking-ovens, and to the sight and smell of *kokowai*, the red ochre (hematite earth mixed with shark oil) with which the Maori bedaubed his dwelling and himself. Some of them were greatly skilled in enchantments, and they employed arts of gramarie to bewilder the *iwi* Maori.

Nevertheless, we find them at times living on good terms with their Maori neighbours, and, indeed (see the story of Tarapikau), guarding the interests of their friends of the outer world, and resenting any interference by Patu-paiarehe from another district.

This class of folk-tales no doubt originated in part in the actual existence of numerous tribes of aborigines who dwelt for safety in the more inaccessible parts of these islands and in the Pacific Islands; and also in the prehistoric contact with a more cultered fair race. This immeasurably ancient light-haired people left a strain of *uru-kehu* in most ancient tribes. As in the case of the ancient Picts (whence the word "pixy"), who were driven to take refuge in the caves and mountains of Scotland and Wales, and the Peak of Derbyshire, the forest-dwelling refugees of New Zealand gradually became to the more powerful race an enchanted tribe, possessed of powers of transformation and of becoming invisible at will. The Patu-paiarehe were as a rule, shy and peace-loving. The fiercer foresters, the *Maero* of legend, were not unlike the Fynnoderee of Manx country tales, who played malevolent tricks upon the farmer folk.

The dense and thickly-matted character of the New Zealand forest, with a closely-woven roof of foliage through which the sunshine was filtered to a twilight, in the inner sanctuaries of the Wao-tapu-nui-a-Tane, made strong impress on the imaginative Maori mind, and it was natural to people the heart of the bush with unseen presences and supernatural creatures. The conjecture-provoking sounds heard in the forest in the quiet of the night, noises known to those who have bivouacked much in the high woods, heightened the popular belief in the existence of fairy folk.

Patu-paiarehe legendry in the North Island, so far as my enquiries go, is associated chiefly with the forested peaks of the Waikato-Waipā basin, the Cape Colville-Te Aroha range, and the hills about Lake Rotorua; in the South Island the hills around Lyttelton Harbour and Akaroa, and the Takitimu range. The information which follows was given by several *kaumatuas* of the Ngati-Maniapoto and Waikato, the Ngati-Ihenga and Ngati-Tunohopu *hapus* of Te Arawa; in the South Island by elders of the Ngai-Tahu and Ngati-Mamoe.

Of particular interest is the legend which follows, descriptive of the contact between Maori and the race known as Patu-paiarehe in one or other of the fatherlands called Hawaiki.

THE STORY OF MIRU* AND HINE-RANGI.

In a number of Maori-Polynesian traditional narratives the underworld, in other words the home of a strange race, is mentioned

* See "Hawaiki" (S. Percy Smith), 3rd edition, p. 65, for reference to Miru as goddess of Po, where departed souls go before arriving at Hui-te-Rangiora, or Paradise.

In Hindu mythology Meru is the abode of the god Vishnu. It is at the top of a mountain 80,000 leagues high, the Olympus of the Indians. (Preston's "Dictionary of Mythology.")—J.C.

For an interesting account of Miru as a goddess of Hades see this "Journal," Vol. VII., p. 59.—EDITOR.

as the place of origin of various arts and crafts, such as carving and tattooing. In the following legend of Miru and Hine-rangi, as given me by the Ngati-Maniapoto tribe, the people from whom the *whai*, or string game (cat's cradle) and other amusements, and also rites and incantation of magical power, were learned, are described as Patu-paiarehe. Miru is sometimes spoken of as one of the guardian *atua* of the underworld, or the place of departed souls. He was the chief and priest of a tribe who apparently were more advanced in culture than the Maori, and this Hawaikian tradition, dating back untold centuries, describes incidents in the blending of the two races and the instruction of the Maori in Patu-paiarehe arts and ritual.

In the long ago (narrates Matengaro to Haate) there was a certain man of this world, and he dwelt in his village at Marewa, in Hawaiki. He took a wife; in due course a child was born, then another child. Both of these children were girls. The elder the parents named Hine-rangi ("Heavenly Maid"); the younger they named Hine-maitte-uru ("Girl from the West"). Hine-rangi was set apart by her parents and the tribe as a *puhi* (virgin); she was not permitted to indulge in early love-affairs like the other young people. She was given a separate house, and in this house she lived, some little distance from the others in the *pa*. There she slept by herself, this maiden Hine-rangi.

Now there was a certain man of the Patu-paiarehe people, and his name was Miru. He beheld the girl Hine-rangi, so treasured by her people, and the thought came to him that he would secure the girl of this world (*te ao maori nei*) as his wife. So by night he went cautiously into the *pa* of the Maori tribe and entered the house of Hine-rangi, and he set his spell of love upon the girl, and they slept together. Before morning came he departed as secretly as he had come. Next night he returned, and the fairy lover and Hine-rangi again reposed together. This continued for many nights; such was the manner of this secret marriage.

The night-travelling lover was never seen by any of Hine-rangi's people.

In course of time the people observed the condition of Hine-rangi, and it became known among all the tribe that their *puhi* was presently to become a mother. There was great excitement on this discovery being made, and intense curiosity was aroused as to who Hine-rangi's lover could possibly be, for none had been seen to approach the abode. Everyone asked who could Hine-rangi's husband be, but no one in the *pa* could answer the question.

At last the question was put to the girl herself: "*E kui, nowhea to tane inahoki kua hapu koe?*" ("O woman, whence came your husband by whom you are with child?") Hine-rangi's reply was: "*Kaore*

koutou e kite i taku tane. E hara ia i tenei ao." ("You cannot see my husband; he is not a man of this world.")

Then the people, more puzzled than ever, considered how they might discover this mysterious lover of her whom they had dedicated as a *puhi*. At last they thought of a plan whereby they could lay hold of him. They resolved to cover up all the openings by which light was admitted to Hine-rangi's house, so that the lover would not know when the day was at hand.

Evening came, and the dark night, and the time came when the mysterious lover stole unseen into the house of Hine-rangi. The people silently surrounded the dwelling, and waited until they knew the pair must be asleep. Then they fastened the door and the window and plugged up all the openings in the house that could admit daylight.

When they had done this not a streak of light could penetrate into Hine-rangi's abode.

The time of morning came, and Miru awoke, and he thought that this must be a very long night, but the interior of the house was still in profound darkness, so he turned to slumber again. The morning went on, and high noon came. The sun was directly overhead, but it was still like the dead of night within the house.

Now all at once the people drew back the door and the windows and rushed into the house. The astonished Miru leaped from the couch, and the people seized him, and so at last they knew who Hine-rangi's strange lover was.

This was the beginning of Miru's life with his wife Hine-rangi in the sight of all the people. Miru remained there with his wife. Presently a child was born to them, a son, and he was named Tonga-te-uru. The Patu-paiarehe continued to dwell there in the *pa*, and in time Hine-rangi gave birth to another son, who was named Uru-makawe.

Now the thought came to Miru that he would return to the home of his own people. So he said to his father-in-law, "*E koro!* Come, you and your tribe, and escort me to my own land, to see my people there." To this the father-in-law agreed, but he was not willing that Hine-rangi should leave his home and go away with Miru, for he did not wish her to live in that strange place.

A large party of the tribe assembled, and they departed to escort Miru to his home, and Hine-rangi remained in the *pa*, but the younger sister Hine-mai-te-uru accompanied the party of travellers.

When the party arrived at the home of Miru they were taken to a house which stood in the *pa*. It was an exceedingly large house, and in it were assembled all the Patu-paiarehe people to greet the strangers. This house was a place wherein all the sacred wisdom of the people was taught—the rites of the *makutu* (wizardly arts), of the

atahu (love-charms), and all manner of priestly knowledge. In it also were taught such games as the *whai* (cat's-cradle, string games), the *titorea* or game with throwing-sticks, the working of the wooden marionettes that were caused to imitate *haka* dances, etc., and other diversions.

Every desirable kind of knowledge was taught in this great house. And the *tino tohunga*, the chief teacher and expert of that house was Miru, the Patu-paiarehe husband of Hine-rangi.

When the father-in-law of Miru beheld all the works of that house; when he saw that it was a place wherein all kinds of magic and wisdom were taught, he made request that Miru should instruct him in all the *karakia* and other sacred matters that he knew. To this proposal Miru assented, and he taught the man from this world the priestly lore desired. In return for this knowledge the father-in-law gave his younger daughter Hine-mai-te-uru to Miru as wife; she was payment for all the *karakia* which Miru had taught him.

Then he and his people prepared to leave the land of Miru. Before departure the father wept with his daughter, Hine-mai-te-uru, whom he was leaving to be a wife to the Patu-paiarehe, and he chanted over her this lament:—

E tome, e hine, ki Mirumiru-te-po,
 Te Tatau o te Po, te whare tena
 O Rua-kumea, o Rua-toia,
 O Miru ra e, o Tuhoropunga,
 O Kaiponu-kino; nana koe i maka
 Ki te kopai o te whare,
 Kei huri mai hoki to wairua ora,
 E Hine, kai a au, e-e!
 Tomo mai, e Hine, ki roto nei taua,
 Ki titiro iho au taku tongarerewa,
 He motoi taringa no roto i te kopa,
 Na to whaea, na to tuakana,
 Na Hine-rangi ra; he awe toroa.
 No runga i Karewa, nana i unu mai.
 Tukua mai kia rere, e hoa ma e,
 Tauwhirotia mai te waka o te makau,
 Me tuku kia whano nga matakurae
 O Rua-taniwha e, kia wawe ia te u
 Ki Otamaihea, te huri atu ki tua
 Ki One-tahua e,
 Te Whenua ra e.kaore au i kite,
 E takahia mai, e tu ki Hawaiki, i-i!*

* This chant is the original form of an adaptation (by the Ngai-Tumatakokiri) given in Sir George Grey's "*Nga Moteatea*," page 65. Portions of the song, altered to fit circumstances, are used as death laments by the tribes of Tainui descent.

Then the father-in-law of Miru returned to this world. Hine-rangi was told that her sister had been given to Miru as his wife, and she wept for the fairy husband who was now separated from her and living in his own land with her sister Hine-mai-te-uru.

The thought came now to the father of Hine-rangi that he would build a large house similar to that which he had seen in the home of Miru, in that other world. The house was built, and it was named "Hui-te-rangiora." Then in that house the old man taught his grandson Tonga-te-uru all the sacred wisdom and occult rites he had learned from the chief *tohunga* of the Patu-paiarehe. And he chanted this song over his grandson:—

E noho, e tama, i Hui-te-rangiora,
 Nga whare uru ora, nana i homai
 Te tii, te whai, toko-raurape,
 Te rape-tahuri.
 Kauaka te manu na e whakahouhouhoua,
 He manu he pirere no Wharawhuranui,
 Kei te haere mai nga mokopuna a Taingahue,
 Tenei o reka hei mihinga maku,
 Tenei o matau maku e rurururu,
 Ki te putea takoto uta, ka tohu ki te whare.
 E hara koe, e tama, i te ingoa tangata,
 Na te ahi rakau, peehi te ringatoro,
 Te ngatata o te rangi, i matau ai koe e tama,
 Ki te karakia, e-e-i!

And the grandfather taught Tonga-te-uru all the charms and prayers and ceremonies and all the games of skill that he had learned from Miru; and Tanga-te-uru remained in the house to be a chief *tohunga* among the people. That is how the people of this world came to possess the knowledge of all these desirable things; they were preserved in this *whare-kura* (house of learning) "Hui-te-rangiora."

* * * *

Such is the legend of Miru the Patu-paiarehe. The name "Hui-te-Rangiora" is an honoured one among Ngati-Maniapoto to this day. Te Huia Raureti, of Mangatoatoa, states that the large *whare-runanga*, a council-house of his tribe in 1860-64 at Kihikihi, the headquarters of Rewi Maniapoto, and the house in which the policy that precipitated the Waikato war was framed was named "Hui-te-rangiora," after the traditional lodge of instruction in Hawaiki. Te Huia recited the song (already given) and beginning "*E noho, e tama, i Hui-te-rangiora* :—

"Abide there, O son, in Hui-te-rangiora,
 The dwelling of health and life,

'The place whence came the ancient games,
The game of throwing-sticks, the devices
worked with strings,
The diversion of the dancing marionettes."

This council house, amid the peach-groves at Kihikihi, was burned by the Imperial and Colonial troops in February 1864, when Rewi's village was invaded and occupied. The name, however, is still preserved in this district, for it was given by Ngati-Maniapoto to the house (built by the Government) on the south bank of the Puniu river, now occupied by Te Rohu, Rewi's widow.

(To be continued.)

POLYNESIAN LINGUISTICS.

IV.—POLYNESIAN LANGUAGES OF THE SANTA CRUZ ARCHIPELAGO.

By SIDNEY H. RAY, M.A., F.R.A.I.

V.—A VOCABULARY OF THE PILENI LANGUAGE.

THE Pileni Vocabulary is founded mainly on a long list of words collected by the Rev. H. N. Drummond and the Rev. C. W. Blencowe, and a Mota-Pileni Vocabulary compiled for the Rev. C. E. Fox by N. Vane. To these I have added some words from lists of equivalents to my New Guinea Comparative Vocabulary,¹ written by Rev. H. N. Drummond and Mr. E. Bourne. I have also included words found in the Prayer Book² and Stories, and those collected by Dr. Rivers.³

A partial comparison has been attempted with Tongan, Samoan and Tikopian, cognates being marked T., S. or Ti. A few Melanesian words have been borrowed from Santa Cruz (marked S.C.). The use of Mota books by the Melanesian Teachers has also led to the introduction of some Mota words, but these are clearly distinct and have the same form in Santa Cruz, Nifiloli and Pileni.

PILENI	ENGLISH	PILENI	ENGLISH
A	Sign of plural	affina	to patch, mend
A	of, belonging to S., T.,	afio	to go or come back
	Ti.	afiomai, afioake	
A	what? to do what? S.	afolau	men's house, club-
ade	= ate, liver		house
ae	= ai	ai	who? koai S., Ti.
afafai		ai	rel. particle, therewith
	iafafai, apart	aia	he, she, it T. [S.
afalau	(Nu) = afolau	aiau	I
afania	to open afaniane	aiia	= aia
afea	where?	aina	to help. aina mai
afea	to guide	aio	flesh. Cf. io.
afeina	things. Pl. of feina	aka	root S., T.
afi	evening. S., Ti.	akafu	moon

1. Reports of Cambridge Anthropological Expedition, Vol. III. "Linguistics," by S. H. Ray. Cambridge, 1907, pp. 479-503.

2. "À talatala Tautaufaa." Norfolk Island. 1918.

3. W. H. R. Rivers, "The History of Melanesian Society." Cambridge, 1914. Vol. I., pp. 227-231.

PILITI	ENGLISH	PILITI	ENGLISH
akaia	to tread, stamp. T., S., anakan		pl. bowels. Cf. nakau
	kick	anapula	bowels. Cf. napula
ake	dir. adv. up S.	ane	verb suffix
aki	verb. suffix, S., Ti.	ao	= au, thy
akinai	= Mota apena, about it	aoa	banyan S.
akoaki	to make a speech	aone	pl. Cf. one
akoe	thou T.	apapai	
aku	my	apapaiake	to lead back
al	(N) name of a fish	apeo	deceit
ala	to beget Cf. S. ala, apeua		hate, hatred
	give rise to	api	to stop, obstruct, shield
ala	to be awake Ti., S.		T., abiabi
ala	road. S. T., hala. Ti. apisia		to strike down, to close
	ara		Cf. S. apitia
alafia	Cf. S. aafia	apitoga	door
fakalafia	to wander back	apu	grandfather! grand-
alala	(N) name of a fish		mother! <i>Vocative</i>
alalake	high, highest, to raise	apulu	Cf. pulu
alalavale	to wander, go wrong	aput	(Nu) a fish. (Mota
alalapele	danger, mischief		valanansel)
alatou, alatu	their	asia, asio	to visit, come to see.
alaua	belonging to them two		S. asi
alelo	tongue, Ti., S., T., elelo	asiomai	
aliali	much, very, exceedingly	ata	soul, spirit. S.
aliki	chief. Ti., S., T., eiki	atalik	
alikina	to govern	ataliki	child, son. S.
alo	a small canoe. Cf. Ti., atana		shadow, reflection. T.
	T., S., ālo	atatou, atatu	ours (exclusive)
alo	to miss S., 'alo	ataua	belonging to us two
alofa	mercy, love, to love.		(you and me)
	Ti., S., T., aloofa	ate	the breast. T., S., liver
alofasia	to pity. Cf. alafa,	atea	clean
	asia	ateiao	to-morrow
alofafa	mouth	ateliki	= alaliki, child (father
ama	outrigger float		speaking. B.)
amatou, amatu	ours (exclusive)	atofia	to sew thatch. T., S.,
amaua	belonging to us two		ato
	(exclusive)	ato	= atu
amoa	to carry on the shoulder, or on a stick.	atoto	blood. Cf. toto
	S., T., amo	atu	directive adverb, forth
ana	his, her, its S.	atua, athua	Ti., S., T.
anaaena	living, way of life		ghost, stock represent-
anafeina	property (lit. his things)		ing a dead person.
anafi	yesterday T., aneafi	atuai	S. atuao
anafiāta	day before yesterday	atupua	
anaifo	summer	au	spiri. Cf. tupu
anei	those, this, now, to-day	an	to come. T., Ti.
aneilanei		auake	to take, to raise
ana	to do, serve, work, S.	aumai	to bring, to give. S.
anaatu		au	yours, thine, <i>singular</i> .
anaana	acts, works		Ti.

PILENI	ENGLISH	PILENI	ENGLISH
au	dew. s. sau. t. hahau	eluna	heaven. Cf. luna
aua	do not. s. 'aua	emata	?
aukau	pus. s. auau, rubbish	emo	to fall
autou	yours, <i>plural</i>	eposia	to taste. t. epu (?)
avake	= auake	etau	?
avana	to marry. s. cf. t.	etua	the weather coast. Cf.
avane	to take, give. Cf. au.	tua	
avavake	to take away	eva	= iva
awau	a fish. (<i>Scorpaena</i> sp.)	evo	= e vo
		evisingi	= vesiki
B			
bagugu	thunder	F	
begma	Cf. bekuma	fa	four s., t., ti.
beka	flying fox. Cf. peka.	fa	great, large
	t.	fae	the string-ray. t., s.,
bekuma	a woven basket		fai
belekha	properly	fafai	apart
bol	a gun. Cf. pu. Eng-	fafie	firewood. s., t., fefie
	lish word "ball."	fafine	woman s., t., ti.
		fafu	outside, out of doors
			s. ti.
D			
daulia	to hang up (active).	fai	
	Cf. tau	faia. faiaa	to do. ti., s., t., fai
de	?	nafai	his act
duka	ghost, wooden stock	fai, fae i te fai la	on the other side
	representing a dead	fae malama	other side of the world
	man. sc. nduka	faiama	to punish
		faifekau	to give a message s., t.
		tai no faifekau	minister (priest)
E			
e	Particle used with verb,	faimata	face. Cf. s. faimata
	adjectives and nu-	faivaleina	to transgress s.
	merals s.	faka	causative prefix, prefix
eai	<i>exclam.</i> All right!		s., t., two adjectives
eatana	?	fakafoa	a boil s.
ei	verb particle. Mota <i>qe</i>	fakafua	waves, tide rip. s.
	conditional and po-	fakailo	
	tential	fakailoina	to make intelligent
eia	to tear s. saei (?)	fakailona	a sign, mark s.
eika	= ika	fakaina	to do
eilakau	flower (never ei atone)	fakaipana	now
	Futuna New Hebr-	fakala	to bask in the sun s., t.
	des s.c.	fakalafia	to wake up. s., fa'aala
	= io	fakalaina	to cause to go wrong.
eio	?		t. fakalai
eituli	?	fakali	to teach. s. fa'aali
ciu	?	leo fakali	teaching
eivi	= ivi	fakali	the beginning
ekoko	?	fakalofa	to love, pity, s.
ela	?	fakalongo	to listen s., t.
ele	to cut s. sele t. hele	fakamamo	to open the mouth
	ti. sere		
elea	to cut	fakamanaina	
elefakailona	circumcision	fakamanainane	to influence

PILENI	ENGLISH	PILENI	ENGLISH
fakamaolia	to believe	falia	miserable
fakamataki	to begin. T., s., ka-mata	faliki	?
fakamau	(T. fakamau?)	fuloki	to call
fakamau eluna	to stand up high.	falokiaki	to call high, magnify
	s. fa'amaualuga, to be proud	faloki lavoi	to bless, praise
fakamauli	to make live, to save.	faloto	angry
fakamoa	= fakamua	fana (fanai)	to shoot with a bow.
fakamono	to worship		Ti., s., T.
fakamua	old. T. mua, formerly	fanau	to be born; pregnant.
fakamunoakina	to make easy in mind	fanaua	s., T., Ti.
fakanu	the air	fanaua	= fanau
fakaoken	to tease	fanaua	birth
fakapoina	to close, compress	fano	to go. Pl. oo. T., s.,
fakapona	a stick with crook, club-foot. s., T., fa-kabona	fanaina	to pass
fakasa	to lean forward	fanamea	to feed. T. fafagai
fakasipaina	to lead astray	fanataia	name of a fish
fakatai	together	fanona	to measure. Cf. s. gatasi, equal
(fakataka)		fao	to awaken. T. fafagu
fakathaka	to combine together. Cf. s. fa'ata'a	fata	to bow. Cf. s. fao
(fakatapa)	?	fatafata	platform. s., T.
fakathapa		fatu	the breast. s., T., Ti.
fakateaina	to make clear, to make clean	fatua	stone, egg, operculum of univalve shell.
fakateki, fakatheki	to go away, run away	fau	s., Ti.
fakathekiaki	to run along		to fold. s., T.
fakateleki	to turn away	fe	iron. T., s., fao
fakato	love, a love token	fea	creeper, string, a bond s.
leo fakato	kind words	fefena	feather-money. so. tavau
fakatu	to begin. s. to appoint	fei	reciprocal prefix
fakatulia	to set up	feilia	where? Cf. aveas. Ti., s., T., fe
fakatupulanga	a crowd, heap, flock	feina	to bring
(fakatupulia)		feina feofokiai	prefix
fakathupulia	to create, make. T. fakatubulaki	feinata	to ask. Ti., s., T., fesili
fakavaia	to play	feion	a thing
fala	a woven mat. s., T.	feitakina	ignorance
fale	nest. Cf. T., s., fale, house	feka	slow, late. s. faigata, difficult
fale atua	house in which the atua are kept	au e feka	orphan
falei	to move forward (?) Cf. T.	vai e feka	to make known (to try?) Cf. s. fa'a takina
faleiane	to defy	fela	hard. T. fefeka
faleifao	to move forward and fall on the face	felo	frost
faleiina	to assault	fena	ice
		fenane	to sink
			yellow. s., T., Ti., fero
			to fall down, drop off
			to go. Cf. Ti. fenatu
			to bring help

PILENI	ENGLISH	PILENI	ENGLISH
fenua	land, people. Pl. afenua fula and fenufenua. s.	fula	to swell. T., s. fula, dropsy
fenuao	fanua, ti. fenua	fulia	to turn or roll over. s., T. fulihi
feouaki	daylight		
	to swim about. Cf. s. fulu	fulu	feather. s., T., ti. furu
	feou'i	fulukauvae	beard
feofokiai		fuluna	true
feina feofokiai	ignorance	funaia	to split, strike off flakes
fetouaki	to fight. s. to clash. funo	funo	wife's parents, daugh- ter's husband
	T. fetokai		
fetu	star s., ti.	funoku	my father-in-law, etc.
feuluhi	?	funovai	husband's father, wife's father
fa	how many? s., T., fiha		
fia	a mist	futu	louse. Cf. kutu
fiaki	?		
fi	(Cf. T. fie, wish)	G, gh.	
fiakai, fiexhai	to be hungry s., T.	gatae	time
fiakina	to strike, beat	gatao	winter
filia	to revolve. Cf. s. fili	ghato	= kato
filifilia	to choose. T., s., fili	gavika	Malay apple (<i>Eugenia malaccensis</i>)
fiue	?		
fitu	seven s., T.	gete	woven basket s.
foe	a paddle. s., T. fohe	getun	to set up Mota vasager
foia	to turn aside. s. fo'i,	ghila	= kila
	turn back	ghilatou	= kilatou
foika	= faka	ghilaua	= kilaua
fokamama	= fakamama	gilia	= kilia
fokina	to pack, to stow	gina	
fola	to stretch out, spread. s., T. fola	ghitaua	= kitaua
		gupenr	= kupena
folalima	to stretch out arms		
folau, folafolau	to voyoge, travel by water Ti., s., T. i	I	locative prep. at, in, on Ti., T., s.
fufloai	= fofolau ai		
folodo	sorrow	ifea	where? T. ifea
folomia	to swallow. T., s. folo	iloto	in, inside s., T.
folufolu	sobbing, to sob	iluna	on, above. s., T.
fon, fonu	a turtle T.		kioluga
fonu	full T., ti.	imanane	here
fakafonuina	to stuff full	imanala	there
fonu	new. s., ti., T. fo'ou ia		loc. prep. before pron. and proper nouns s.
fonuina	kingfisher		and sc. ie
fonu	fruit, ball, egg s., T., ia		
	ti.	iane	?
fua e kio	hen's egg	iau	I. s. a'u
fuamaa	clear	idee	= itei mother
fufloai	= fofolau ai. Cf. folau	iea	?
fu	to bathe. s. fufui, to	iei	to help
	dip	ieia	to spear
fuitapuna	Baptism	ielunake	?
fuia	to rub. s. fufulu, T. ifi	ifi	chestnut (<i>Inocarpus</i>) s.
	furu		T.

PILENI	ENGLISH	PILENI	ENGLISH
ifo	down, to descend s.	kaia	secretly, to steal T., Ti.
ifomaina	descent	kaena	= kaena
ii	a wrinkle (<i>Nerita</i>)	kaimauli	debt
ia	he, she, it	kaiora	
io	= io	kaiora i wunai	to scold
ika	fish s., T., Ti.	kake	to climb, ascend s.
ika	to take		T., Ti.
ikofi	tongs, pincers. s. i'ofi	kalea	conch shell, trumpet
ila	to see	kaleakai	a boat
ilamotu	sister's son (man speak- ing) T., s. ilamutu	kalekale	(N) a boat
ilo, iloina	intelligence, under- standing. T., s. ilo.	kalelekio	to crow
	Ti. iloa	kalikau	shell arm ring. s.
fakailoina	to enlighten	kama, khama,	'ali'ao, Ti. karikao
fakailona	a sign	khamo	lightning. T. kamo
imea	a flower, blossom	kamakama	a crab s., T.
inauta	?	kamai	to receive back
inia	why? i, nia	kanuia	to ornament
iniea	?	kana	an ear-ring
inu	to drink s., T., Ti.	kape	
inuinua	yellow	kapekape	a comb
ino	name. Ti., s., T. higo	kapekau	wing, hand s., Ti.
ino	mother's brother	kapia	lime for chewing with
io	flesh s. io or i'o	kapukau	betel
ioia	?	kata	= kapekau
ipana	few	kata	to be broken
ipi	to arrive, come quick	katakataina	to laugh s., T., Ti.
isosia	to bite. Cf. usia	kato, khato	to despise
ite, itei	mother, mother's sis- ter, wife of father's brother. sc. ita	kau	all, ten
itefaila	Cf. fai, fae	kaua	to wade or swim with
iu	nose. Ti., s. isu, T. ihu	kaufaliki	legs or arms. T., s.
iusia	= usia	kaukau	Ti.
iva	nine. s., T. hiva, Ti.	kaulakau	grass
	siva	kava	?
ivale	to spit, spittle		to bathe T., s., Ti.
ivi	bone s., T., Ti.	kavika	club. Cf. s. 'aula'au.
ivi-kabikabi	rib. Cf. s. 'api'api, to patch with bamboo	ke, kee, keke	Not used in the Ree Islands
K		kedeia	Cf. gavika
ka	sigh of the future tense	kei	verbal particle
kaai	= khaai	kekeli	apart, different. s.
kabikabi	Cf. ivi-kabikabi	keli	T. 'ese, kehe
kako	= kato	kelikeli	to him = ki te ia
kaena	village. Pl. kakaena.	kelatou	verbal particle
	Ti. kaiga	kematou	?
kafu	clothing. s. 'afu, T.	kena	to dig. s., T., Ti. keri
	kafu	kataton	heavy rain that digs in
kai	to eat s., T., Ti.	kete	ground
kaikai	food T.		= kilatou
			= kimatou
			yellow. s. Cf. T., Ti.
			= kitatou
			= gete

PILENI	ENGLISH	PILENI	ENGLISH
ketun	= getun	kutu	to assemble
keu	fire	kutulana	assembly
ki	prep. to s., T., Ti.		
kia	prep. to (before pron. and proper nouns) la s., T.	L	branch s.
kila	axe, hatchet	la, laa	that
kilatou	they	lae	sail. s., T., Ti., ra
kilaua	they two	lafoa	forehead. T. lae, Ti. rae
kilila	to dig		to snatch away. s. la foa'i
kimatou	we, plural exclusive	laka	Cf. lakaua
kimaua	we two (dual exclusive)	lakau	tree. Ti., s., T., akau
kinisia	to pinch s.	lakau tao	splinter
(khino), kino	?	lakau velo	stick for spearing fish
kio	a fowl. Ti., sc. Cf. T. lakaua		to step over. Cf. s. la'a, T. lakai
kitatou (khitlou)	we (plural inclusive)		to scratch
kitaua	we two (dual inclusive)	laku	Cf. lani
kiu	very many, an indefinite number. s. 'iu, lalatea	lalani	noon (?)
	to end	lalo	beneath. s., T., Ti.
kivakiva	hard, strong	laloifo	west
ko	verb-particle past	lanai	to roast, bake
koa	verb-particle	lana	to plait. s. lalana, Ti. raraga
koai	who? Some one		day, daylight. T., s. sky
koe, khoe	thou T.	lani	day after to-morrow
kofonu	flood-tide; Cf. fonu	lanila	to-day
kofu	smoke. T. kohu	laninei	a fly. s., T., Ti.
kohu	?	lano	?
koia	in vain, only	lanu	danger
koio	v. particle		rat
koko	sago-palm. s.c. lakoko	lapele	they
ko-lavoi	it is finished! Cf. lavoi	lapu	leaf, thatch. s., T., Ti. rau
kolu	you two	latou, latu	wild piper methysticum
koma	ebb, low tide	lau	hair of head. s., T., Ti. rauru
kone	verb. Particle		lip. s., T.
kos	(n) name of a fish	laukavakava	lobe of the ear
kotasi	one, in answer to question how many?	lauu	to reach, attain, succeed
		launutu	wide (lit. breadth is great)
kotupu		lautalina	bountifully
koulua	you two	lau	to be lost
koutou	you (plural)	lauefa	
kova	?		near. Ti. laitaki
kovela	?	laulau	good. Ti. laoi, laui. s.c. malavai
ku	verbal particle	lavaki	kind
kufa	a spider		to go or come
kuli	dog. T., s., 'uli. Ti. lavethaki, lave-kuri	lavi	to come here
		lavoia	
kulu	breadfruit. s.	le	
kupena	net. T., s.	lemai	
kutea	to see, view		
kutea iloaia	to see clearly		
kutu	louse. s., T.		

PILONI	ENGLISH	PILONI	ENGLISH
lekane	to go	luku	to return
lekatu	to go	lukuaina	to redeem
leane	to answer	lunu	mons. T. s. limu
lefu	ashes. s.	luna	the top. above. s., ti.
lele	to fly. s., ti.	eluna	heaven
lelea	to distinguish	luove	?
lena	turmeric. s., ti.		
leo	voice, rule, law. s., ti. reo	M ma	and, with. s., T., ti.
lepita	leaf of pepper	ma	empty. T. maha
leu	ripe. ti., T. yellow	maa	dry land
leune		maalama	= malama, glory :
leveleve	cobweb. T. kaleveleve, spider	maatolu	splendour, T.
levethak	= lavethaki	mae	= matolu
liaki	a club		idle, sick. s. mae'a, slow
likiliki	small. s. li'i, T. li'ili'i	maea	rope. s., T. ti.
lilia		mafa	heavy, important. ti., s., T. mamafa
liliane	to forbid		hot. s., T.
lima	hand, arm; five. s. lima, T. nima	mafana nau mafana	heat
linia	to pour. s. liligi, T. mafina ligi	mafu	strength
lisia	to tie, bind		to heal up, as a wound s.
loa	long, tall, along. s., T. mafunafuna		very small, in little bits, contrite
loaloa	for a long time, always, continuous. s., T. mai		directive adverb, hither s., T., ti.
lofa	fathom		= mae
lofi mai	to gather or flow to- gether. s. lofia, T. maia lofia, overspread	mai mak, maki	= maea sick, sickness. s., T., mahaki
lok, loku	a bow		epidemic
loloia	= ololoia. Cf. olo	maki lako	probably
loma	surf	maka	cold n. fever. s., ti.
vakalomakina	to be foolish	makalili	joyfully
lon, lono	to feel, hear, sing	makoeke	
lonoane	to hear. s. lono, ti. makona, rogo	makhona	strong, power, hard
lono	to report. s., T.	fakamakhona	to strengthen
losiu	a ship. s.c. loju	makupu	
loto	the middle. s., T.	makupuku	grand-child : brother's child. (Woman speaking)
iloto	therein, in the middle		
lua	two. s., ti., T., ua		
luaki	hole, valley. s, ti. rua mala		garden, plantation s.
luaki vai	water hole	malana	his garden
luave	quick	mala	bitter, sour
lueia	to vomit, spit out. s. luai, ti. rua	malali malama	shallow. s. smooth
luelue	to shake. s. lue, T. luelue	fakamalaaina	to shine; light s., T., ti.
luelue nuku	earthquake. s. nu'u malama		to enlighten the world

PILENI	ENGLISH	PILENI	ENGLISH
malumake,		maoli, maole	true, yes. ti. maori
malamaki	morning. s. malama	fakamaolia	to believe
malela	rejoicing, gladness	masila	bamboo; a knife
malelakina	to bless, praise	mat	(N) a small white fish
maliki	cold	mata	a social group
malino	calm	mata	raw s., T., Ti.
malo	girdle. ti. maro	mata	eye, face, presence.
malu, maluu	soft. s., Ti. malulu.		s., T., Ti.
	T. molu	mata i sonena	fasting
maluao, maluau	cloud. s. malu, ao	matakivi,	
malumalu	to shade, shadow. s.	matakhivi	blind. s. mata. 'ivi
	malu, T. malumalu	matalina	finger
mana	eagerly	matavae	toe, claw of crab
mana	power. s., Ti. miracle	mathapelo	charcoal
mananiaina	to fit	mathapua	gate
manatu	(Cf. T., s., Ti.)	matakha	to be raised in points s.
manamanatu	to think. T., s. manatu	mataku, matagu,	
manatu lualua	to doubt	mathaku	to fear s., Ti.
manatu		mataliki	narrow, confined
manaina	to think lightly	matan, matani	wind s., T., Ti.
manatua		matani thaa	tempest
mananiaina	to design	matapai	broken
manatua oki	to remember	matapi	areca nut (the general
manatua siaiki	to repent		name)
manatua		matau	fish-hook s., T., Ti.
siaikina	to forgive	mate	to die s., T., Ti.
manatuna	resolution	mathoka	doorway. Cf. s. fai-
manatuna			toto'a
elaulau	malice	matol	thick. T., Ti. matoru
manava	belly s., T., Ti.	motou	our
manava uliuli	the sea	matua, mathua	ripe, full grown, great,
manava	to rest. s., T. breath		important s., Ti., T.
manifi	thin. s., T., Ti. mani-	fakamathua	pride
	finifi	mau	strong
mauifinifi	the cheeks. T., s. tem-	mauli	to live, life
	ples	fakamauliai	to make live, save
manova	?	tuki mauili	everlasting
manu	bird. Pl. manu manu	maunu	bait s.
	s., T., Ti.	mauna	hill. s., Ti., T. mouga
manumanu	bird, insect	mea	red. s. memea
mana	as, like	meitaine	girl
manala	there, far off	melo	peace
manana	there	fakameloina	to give peace
manane	here, now	memea	infant, baby. s. mea-
manafau	shell money		mea
maneo	?	menaina	to show, make known
maniani	to blow, of the wind	metuina	skilful
manon	dry s., T.	meu	?
mao	far, distant. Ti., s., T.	mii	breast, nipple. s., T.,
	mamao		Ti. miti, to suck
nofo mao	to dwell afar	milo	a current

PILANI	ENGLISH	PILANI	ENGLISH
mimsikia	to taste	napole	tail
mis	to dream. s. miti. T.	napulu	= nepulu
	miji	nau, nana	but
misikuku	finger-nail	navana	?
mo	to fall	navana	?
moana	the deep sea. s., T., Ti.	ne	verb particle past
moe	to sleep. s., T., Ti.	nef (π)	name of a fish
	mohe	nei	this (suffix)
moikugu	finger nail	nei	verb particle
moko	lizard s., T., Ti.	nelau	to strike, hit, succeed
mokotolo	a blue lizard (croco-dile?)	nemkala	sweet
		nenae	?
mol	orange. s., T. moli	nepulu	to dance, rejoice
mono	village	nepulnane	
tanai i		fakanepuluakina,	to make joyful
monomatou	our fellow villagers	netanu	to turn, go round
mot	short	netupu	to change, turn into.
motomoto	the end, the extremity		Cf. tupu
motuia	to be cut, severed.	ni	some
	Ti., s. motu. T.	nia	what?
	motuhi	nifo	tooth s., T., Ti.
mouku	the bush, forest	niu	coconut s., T., Ti.
mua	before s., T., Ti.	nivisa	?
muamai	to go before	no	verb particle pres
muda e fa	big (?)	no	= nofo
muli	the hind part, to be	niou	thy doing
	last s., T. mui. Ti.	nobule	a bamboo water carrier
	muri	nofini	old woman. T., Ti.
mulilele	nose-ring		woman, wife
mumula	dumb	nofiniaku	my wife
mun	?	nofiniau	thy wife
muni	secretly; to crouch	nofo	to sit, dwell, stay s.,
	down and hide		T., Ti.
muskugu	= moikugu	nofoana	a seat
		nomae	?
N		nonia	to beg, ask for T.
na	sign of the plural	nupili	torch of canarium
	(prefix) (?)		gum, a lantern
na	possessive pron. his,	nupu	salt-water pool. Ti.
	her, its Ti.		lake
nae	a flower (open). Cf.	N	
	eilakau	na	(prefix) his
nafua	Cf. fua	nadala	name of a bird
nala	= its branch	nae	to pant, be out of
nalau	= its leaf		breath s., T.
nam, namu	mosquito. Ti., s., T.	nafoa	to split asunder s.
	namu	nakan	the inside, the heart
namukala	sweet. T. namukakala		Ti., s., T.
nanai e vo	a crowd, people	nane	wife's brother, sister's
nana	sound, voice		husband
nana	those of, people of a	naou	?
	place	napula	bowels
nanafea	those who, whosoever	nata	snake s., T.

PILENI	ENGLISH	PILENI	ENGLISH
natae	season, year, time	P	
natae	to set as a trap	pa	a fence s., s.c.
natao	winter	paena	a fence
nau	an arrow. Ti, gasau	pageo	= pakeo
nauta	beach, shore s	paibe	worm, maggot
nemu	?	pakeo	a shark
noa	inheritance	pakia	to clap the hands
noku	?	phako	to crack, to bang
nusia	to gnaw	phakona	hole, pit, grave
nutu, nut	mouth. Cf. alofafa s., ti., t.	paku	skin, bark s.
		paku	dirty
		pakuia	to sit on, rest on
O		pakuia ini fatu	to be wrecked
o	verb = oo s., ti., t.	palapala	weak. s. palapalana'i
oaina, oaina	to help		to lean on others
og	= oki	pale	the end. Cf. pole
oki	again	pale	to row, to paddle s.
oku	my s., ti.	paniu	(N) name of a fish
ola	to live s.	panoi	Hades. A Mota word
fakaolasia	to deliver	papa	a drum. Mota kore
olatou, olatu	their	papaka	to go along
olo		pasa	bald
oloia, ololoia	to rub. s. olo	pau, phau,	
olosia	to go out	paua, pauai	to count, read
oma	father	paua	a pen; iron
omatou, omatu	our (exclusive)	pe	?
omaua	belonging to us 2 (ex- clus.)	peia	to press, weigh down, push down. ti.
omo	a yam with prickly vine. s.c. omo. Mota tomago	pii (phii)	pei, sink
omo-malau	a yam	peka	hard, strong, difficult flying fox. s., ti., t.
ona	his s.		beka
one	sand. t., s. oneone	pekuli	name of social group
ono	six s., t.	pela	mud, a bog. ti. soil
onu	(N) name of fish	pela, phela	thus, to say thus
one	famine s., t. hoge	pele	sickness
oo	to go (Plur. of vano)	pelembo	name of a social group
opa	father, father's bro- ther, husband of mother's sister (Vo- cative)	pelenam	(N) name of a social group
osi	all	pelewe	name of a social group
otatou, otatu	our (inclusive)	pelo	many
otaua	belonging to us 2 (in- clus.)	pelua	to stir round. ti. to bend
otoa	?	pen	?
tele otoa	go and fetch	penei	thus s.
otou	your (plural)	penei, phenei	cause, reason. ti.
ou	thy, your (singular)		fakapena, thus
oulua	belonging to you two	e'phena	because
		penapena	make, act, work, put right, prepare
		penapenaina	to serve

PILENI	ENGLISH	PILENI	ENGLISH
penvel	(N) name of a social group	pukutuli	knee. ti. turi, s. tuli
peni		pul	(prefix) together. A Mota word
tuku peni	my husband	pul, pulu	glue, gum s.
pepuli	name of a social group	pulau	to smell, stink. Cf. s. bulaü
pepe	?	pulepuleakina	to slander
pepuai		pulpul	together, a company. Mota word
pepnaifoma	heavy sorrow		
pepeia	Cf. peia	pulu	Cf. pul
pependel	name of a social group	pupuakina	to provide for, nourish
pepio	to deceive, deceitful. s. pio	pupusalana	to bubble, boil
pepioina	to pretend		
peu	a fool	Q = kw	
peupeu	humble	qage	a duek. Mota word
phiki	to stick to. s., ti. pikipiki	S	
phikimonaufau	rich	sapiliäia	?
piko	crooked. T. pikopiko	seai	= siai
pilipili	octopus	sele	to come, go
pio	deceit, temptation. s.	siai, shiai	no
pisouli	head	sika	straight, upright
pito	navel	sikia	?
po	night, darkness. s., ti., T. bo	siko	to defecate. s. ti'o
potula	night, darkness	sili	to throw with a twist
po	whether, or, so that s.	silo	a mirror
poi	pig. ti. pohi. s.c. poi	sina	mother. s., ti. tina
phoko	to spread as sound (?) to sink deep (?) far off (?)	sinaku	my mother
pole	to wonder	sino	body. ti., s. tino. T. jino
pole	(?) English word	sinopil	mother (in names)
te pole te		sinu	(N) name of a fish
marama	the end of the world	sipa	?
pono	to set bounds	soue	to stray. s.
potopoto	short. Cf. ti. potulaki	sonena	
poule	Hades. Cf. Panoi	nata i sonena	fasting
popoule	darkness s., ti.	sua	?
pu	a gun, to shoot. Cf. bol	sui	wet. s. su. T. huhu
pu	grand parent. Vocative	sukuai, sukulai	to place
pua	a large areca nut	sukumai	to give freely
pugoro	a food-chest on legs	stkuane	to let loose, allow
pugupugu	?	sukusuku	
puke, pukei	a large sailing canoe. s.c. tepuke	T	
puku		ta	= tai
pukulima	fist (?), to thump, beat with fist	tamatua	old man
pukumauna	hill	ta	pron. we 2 inclusive
		ta, taa, thaa	to strike, beat. s., T., ti.
		matahi thaa	tempest
		thaa fakanu	murder

PILENI	ENGLISH	PILENI	ENGLISH
tabilimata	plate, platter	tali	cough
tae	excrement. s., t.	talia	a nut tree with edible leaves. <i>Catappa terminalis</i>
tae, thae	to reach		to wait for. t., s. tali.
taeane, thaeake	to reach		ti. fetari, presently, soon
taetuli	centipede. Cf. s. taetuli	talia	ear. s., t. teliga ti.
tafatafa	sea. Perhaps = sea-side	talina	tariga
tafea	to flow. t., s. tafe		deaf s.
tafi	to brush. s. t.	talina-tuli	taro. s. t., ti. taro
tafito	the beginning. Cf. s.	talo	child. father s. t.,
tafola	a whale. s.	tama, thama	ti. tama, tamai
tafolana	a plain, level ground. Cf. s. tafola	tamagu	my father
tafuli	to turn over. s., ti., t. fuluhi	taku tama	my child (mother speaking)
tagoto	= takoto	tamai-i-puka	caterpillar
tai	the seaside, the beach	tamatea	to dash out, rub out. s., t. tamate
tai	man, person		father (in names)
tai no faifekau	minister	tamo	earth
tai !	you there! A call. Sing. or Plur.	tano	to turn, go round
tainine, thaine	girl, virgin. s. tine	tanu	to bury s., t., ti.
	t. taahine	tanuna	burial
tai, thai	one. s. tasi	tana	bag. s. ti., t. tagai
fakatainane	together	tana	sign of plural with names of persons
tai			you there! a call.
i tai makava	thereafter	tanala	Mota iragai!
thaina	that		those who
thainei	this	tanai	man, male s., t., ti.
taimai	to cut close, shave. s. taitai	tanata	enemy
takafia	to cast down	tanata tanaina	to weep, cry s., t. ti.
takapau	a large mat. t., s. tapa'au	tani	name of an Atua (B.I. 231)
takelei	(? bottom) s. ta'ele	tanteala	spear. (Spears are used only for fishing.) s., t.
takelei-nifo	gums	tao	to cook in native oven
takilisia	to flog with stick, pelt with stones	tao, taona	t., s. tao
tako	?		to support, prop up
takoto	to lie down, abide, dwell. s., t.	tapania	prepared
fakatakoto	to conceive	tapena	bad
takotolana	conduct	tapeo	to hate
taku	to tell. s., ti.	tapeoina	afflicted
takua	to order, command	tapeupeu	holy, sacred, taboo s.
takuane	to say, tell	tapu	foot. s. ankle
takuatakua	to tell, declare, make known	tapuvae	one s.
		tas, tasi	to cut out, carve a
		tata	dug-out s.
talafale, thalafala	Hades		to pray. s. tatalo
talai	giant clam, adze. s., t. tataro		
talatala	to speak; a word s., t.		

PILINI	ENGLISH	PILINI	ENGLISH
tatou, thatou,		tekaufaliki	?
tatu	we, our. Plur. inclus.	tela	that. ti. tera
tau	to hang, depend. Cf.	tele	to walk. Cf. s., t.
	daulia. ti., s. tau-	tele	great. s.
	tau	vai tele	flood
tau, thau	a generation, a rank	temilo	?
	s	tena	that. ti.
thaua!	you two! <i>Vocative</i>	tenei	this. ti.
thauavana	a married couple	tenatae	a season (P)
taufanau,		tepeu	?
thaufanau	brother	tetua	to drive
tau, thau	confident, easy in	to	thy
	mind. s. right,	toa	the Casuarina tree.
	proper		s., t.
thauane	confidently	toa	to hold, carry in hand,
tauatea,			give, take, maintain.
tautia	safe, safely, firm,	toga	= toka
	free	toilo	the right hand
fakatauataeaina, to make firm		toka	brothers, cousins
taunatai	equal, level, suitable,	tokana	friend, comrade
	right	tokaia	to gaze at
taunatai	to stand, to prevail	toko	pref. to numerals
tauneveiatu	to push on, tease,		when persons are
	encourage, beseech		counted. t., ti., s.
thaua	enemy, ally, to fight	toko	to'a
taui, tauia,		tokotoko	a walking stick. s.,
tautau	to barter, buy, sell.		t., ti.
	s., ti. taui, tau	tokotuli	to kneel. s., ti. toko-
taumafa	a sacrifice, to make		turi
	an offering. Cf. s.		sugar cane. s., ti.
tauna, thauna	house	tolo	toro. t. to
taupe, thaupe	the sea, salt-water,	tolu	three. s., t., ti.
	surf	tona	ulcer, sore. s. yaws
taupelemata	plate, dish. Cf.	tonu	resolute. (Mota nom
	tabilimata		mot)
taupo	different	tonu	to arrive
tautalia	to follow s.	tono	used with suffix to
tautaufaa	prayer		express possessive
tautaufaa	to pray		cases of relation-
tautu	to gird, a girdle ti		ships
tavel, taveli	banana	totleki	both together
tavovo	to shout	toto	sap, juice, blood. s.,
te	the. ti.		t., ti.
te	a particle used between	totogale	carved image. A
	prepositions and		Mota word
	sing. pronouns.	tou	thy
tea	white. t., ti., s.	tu, thu, thuu	to arise, stand up. s.,
	clear		ti., t. tuu
fakatea	to make clear	thuake	to stand, arise
fakateaina	to make clean	tu i loto	to mediate
teia		tuna	standing
teia-tamatea	to kill	tua	the back
teii	?		

PILENI	ENGLISH	PILENI	ENGLISH
tua	prefix to numerals. s., ti.	tuwani	brother, cousin (woman speaking)
tuataina	singly	tuzia	to apply, to set; as to kindle a fire T., s.
tuahine	sister, daughter of mother's brother, cousin (man speak- ing). s. tuafafine	tuoane	to go against
	T. tuafefine	tuogi	to rise of itself, arise
		thupalia	to buy at a great price
tuai	of old, ancient, for- merly. s., T., ti. tue	tupoe	artificially dried breadfruit (Mota kor)
tuana	to serve	tupu	grand-parent
tuunaki, tuatua- naki	to trust, lean on. T.	tupuna,	
tuaone, thuaone	earth, ground. In Reef Is., usually sand	thupuna	grand-parent
		tupu	forefather. Pl. fet- hupuna
tuaoneuli	black earth, soil	tupuaki	to create
tufala	a barringtonia, nut eaten, bark used to poison fish	fakathupulia	to cut
tufia	to distribute. T., s. tufa	tusi	to chop, hew, cut = tu to stand
tui, tuitui	to paint, to write. ti., s. tusi. T. tuhi	tu, tuu	to beat, hammer. Cf. tuki. s. tu'ia
tuiane	to pierce. Cf. s., T. tui	tuukia	
tuipa	to set a boundary		U
tuipaina	to withstand, defend	u	a reed s.
tuki	real, proper (Mota, tur)	u	the breast. ti., T. huhu
tukia, tugia	to hammer, to beat s. ua	ua	rain. s., ti., T. uha
tuku	my	ua	a row
tukupotu	wall of house	ua	string
tulama	to give light	ua	the neck s., ti., T.
tulanana	dayspring, beam of light	ua	to paddle ?
tuli		ua	verbal particle
tulia	to prick, pierce. s. tui	ua	a pigeon. s. lupe, ti.
ei tulia taku	I wish	ube	rupe, T. lube
nakau	to perform ?	ufia	to cover (with water) ? s., T., ti. ufi
fakatulia		uia, ui	to change, take the place of
tulu, tulutulu,	to drop, drip. s. tului	ula	a crawfish. s., T. uo
thulu		ula	red s.
te ua to tulu-	a shower	ulafa	red hot
tulu	?	uli	black s., T., ti. uri
tuma	(N) a sea eel T., s.	ulia	to steer s., T.
tuna	to put on the fire, roast	ul, ulu	head. Cf. pisoulu. s., T., ti.
tunu		ulu	to dive. Cf. s., T.
tunaki	to put stones on fire- wood in native oven s.	uluai	to put on as a hat, arm ring. Mota saru
		uluat	to come or go out. Cf. s. ulu

PILINI	ENGLISH	PILINI	ENGLISH
ulumatua	the first-born, the eldest s.	valo	to call
um	native oven. earth oven s.	valori	to praise
une	verbal particle	valolavoi	to call out, the Church, Ecclesia
unu, unua	to forgive	valoamata	to call famous
unua	to loosen, untie	valothonu	eight. s., T., Ti. varu
unua-siakina	to loosen and remove	valu	a debt, evil, sin. s.c.
una	hermit crab s., T.	value	alue
una	to send for by messenger, to fetch, command, order; a messenger. s., T.	vana	an eel
usia	to bite. ri. uti, T. uji	vazi	to give
uu	the robber-crook (<i>Bir-gus latro</i>) s., T.	vaole, vaoli	to look after
uwa	turtle	vapepe	butterfly, moth. s.
		vasi	pepe
		vasivasi	to break, snap. Cf. s.
		vasialeo	broken to pieces
		vasili	panpipes. Cf. vigo
		vasinalima	lightning
V		vave	the elbow
va	?	vave	stiff, hard
vabelia	confusedly, out of order	vave	quick, speed
vabeliaina	common, of no importance. s.c. abelia	vela	the sun. s. to burn
vae	leg, foot. s.	vela	cooked
vae	space between. s	velani	the sky, heaven. ti.
vaea	to support by a prop	velo	vairagi
vaghata	to joke. Cf. vakada and kata. s.c. aketa	vesiki, vesigi	to spear, to stab. s., T. dart
vai	water. s., T., Ti.	veta	a hundred
vai tele	river	vethoka	to peel off, to change the skin. s.
vai ufa	flood	vigo	brothers. Pl. of thoka
vaka	= faka	vili	pan-pipes. A Mota word
vakada	chaffing, joking	visikhavaia	parrot. s.c. vli
vakae	crossways	vo, vovo	sweat; to perspire
vakhai	cross	fakavo mai	many
vakhamu	grace, a free gift	voia	multiply
vakapi	the steering paddle, rudder	voo	a nut. <i>Canarium</i>
vakas	round about	vusia	every
vakataxi	to blow the shell	vusia mai	to draw, pull. s. fusi
vakhei	to enter	vusia ifo	to give out
vakhino,		vsika	to pull down
vakhinokhino	to despise, abhor. s. fa'ano'ino	W	to snare with string
wakivakiakina	to praise	wolowolo	
wakona	cave, hollow in rock	wusia	crossways. A Mota word
vale	to spit. Cf. ivale	wusiake	to pull. Cf. vusia

CLAIRVOYANCE AMONG THE POLYNESIAN.

IN "Harper's Magazine" for November, 1920, is to be seen an interesting account of the adventures of Messrs. Hall and Nordhoff, in Eastern Polynesia, whither they went after "doing their bit" in the Great War.

The latter of these gentlemen visited an island which he calls Ahuahu—which may be gathered incidentally rather than from a definite statement—the writer considered to be one of the Austral Group lying to the south-east of the Cook Group. But the description of the island fits in exactly with that of Mangaia, the most easterly of the Cook Group, and moreover, the ancient name of Mangaia was Ahuahu, or as the people pronounce it, A'ua'u.

Mr. Nordhoff was told by 'Tari, the supercargo of the vessel in which he visited this island, described by him as "An Englishman with a hint of Oxford in his voice"—quite obviously what we call a gentleman—the following story, which, is no more wonderful and in some respects not unlike that told by Mrs. Sedgwick, wife of the celebrated Professor of that name, in relation to the clairvoyance of "Yorkshire Jenny." The following is the story, and it illustrates the occult powers of the Polynesians, many of which have come under our notice.

"There is another old woman on Ahuahu whose yarns are worth hearing. Many years ago a Yankee whaling vessel called in at the island, and a Portuguese harpooner, who had had trouble with the captain, deserted and hid himself in the bush. The people had taken a fancy to him and refused to give him up, so finally the captain was obliged to sail without his man. From all accounts this harpooner must have been a good chap; when he proved that he was no common white waster, the chief gave him a bit of land, and a girl of good family for a wife—now the old lady of whom I spoke. I think it was tools he needed, or some sort of gear for his house he was building; at any rate, when another whaler touched, he told his wife that he was going on a voyage to earn some money, and that he might be gone a year. There was a kind of agreement current in the Pacific, in those days, whereby a whaling captain promised to land a man at the point where he had signed him on.

"Well, the harpooner sailed away, and, as might have been expected, his wife never saw him again; but here comes the odd part of the story: The deserted wife, like so many of the Ahuahu women, had an ancestor who kept her in touch with current events. Being

particularly fond of her husband, she indulged in a trance, from time to time, to keep herself informed as to his welfare. Several months after his departure the tragedy occurred—described in detail by the obliging and sympathetic dweller in the *marae*. It was a kind of vision, as told to me, singularly vivid for an effort of pure imagination—the open Pacific, heaving gently, and supplied by a light air; two boats from rival vessels pursuing the same whale; the Portuguese harpooner standing in the bows of one, erect and intent upon his chase, his iron the first by a second of time to strike. Then came a glimpse of the two boats foaming side by side in the wake of the whale; the beginning of the dispute; the lancing and death flurry of an old bull sperm; the rising anger of the two harpooners as the boats rocked gently beside the floating carcass; the treacherous thrust; the long red blade of the lance standing out between the shoulders of the Portuguese.

“The woman awoke from her trance with a cry of anguish: her husband was dead—she set up a widow’s *tangi*. One might have thought it an excellent tale, concocted to save the face of a deserted wife, if the same vessel had not called at Ahuahu within a year, to bring the news of the husband’s death under the exact circumstances of the vision.”

With regard to Tari, the writer says he enlisted in the New Zealand Forces and was wounded. He was promoted to be a Captain, and received decorations.

MAORI VISITORS TO NORFOLK ISLAND

1793.

BY G. T. BLACK.

IN the year 1791 an attempt had been made to manufacture canvas from the flax-plant growing in Norfolk Island by the convicts there. This was not a great success, and Lient-Governor King, who was in charge, said, "I do not think it will arrive at a desirable perfection before a New Zealander can be brought here to observe their method of preparing it." With this object in view, Captain Vancouver, commander of His Majesty's ship "Discovery," instructed Lient. Hanson, commander of the store-ship "Daedalus," to proceed on a voyage to the north-west coast of America for stores for the new colony. On his way back he was instructed to call at Otaheite [Tahiti] to pick up twenty-one of the crew of the wrecked ship "Matilda," also to take on board such hogs, goats, fowls, etc., and provender as could be got. From Otaheite he was to proceed to Doubtless Bay, New Zealand, and to use his best endeavours to secure one or two of the natives of that country versed in the manufacture of the flax plant. Previous to this the master of the whaler "William and Ann," which was proceeding to New Zealand, had been offered £100 to endeavour to obtain by fair means two of the natives from about the Bay of Islands. She sailed from Sydney on November 19th, 1791, with that object in view, and went to Doubtless Bay, but could not prevail on any of the natives to go with him. The "Daedalus" duly arrived at Doubtless Bay, where she hove to and did not anchor. How the two natives were taken on board is mentioned in "Historical Records," Vol. II. At the time they were taken from New Zealand Tooke [Tuki] was on a visit to Woodoo [Uru]. The "Daedalus" appeared in sight off Woodoo's habitation in the afternoon, and was seen the next morning, but at a great distance from the mainland. Curiosity, and the hopes of getting some iron, induced Povoreck, the chief, and Tookee and Woodee with his brother, and one of his wives with the priest to launch their canoes. They were some time about the ship before the canoes ventured alongside. When a number of iron tools and other articles were passed into the canoe, Lient. Hanson invited and pressed them to go on board, which Tooke and Woodoo were anxious to do immediately, but were prevented by the others. At length they went on board, and were prevailed on to go below, where

they were given some food. At this time the ship made sail. One of them saw the canoes astern, and perceiving the ship was leaving them, they both became frantic with grief, and broke the cabin windows with the intention of leaping overboard, but were prevented.

The ship arrived at Port Jackson on April 20th, 1793, and after remaining there two days they were transferred to the "Shah Hormunzeer" and sent to Norfolk Island. They were very sullen, and as anxiously avoided giving any information respecting the flax as our people endeavoured to obtain it. By kind treatment, however, and indulgence in their own inclinations, they soon became more sociable, and on being promised that so soon as they taught our women *emou-ha-ca-ra-ka-he** (to work the flax) they should be sent home again, they readily consented to give all the information they possessed, and which turned out to be very little. This operation was found to be among them the peculiar province of the women, and as Hoo-doo was a warrior and Too-gee a priest, they gave the Governor to understand that dressing of flax never made any part of their studies. When they began to understand each other, Too-gee was not only very inquisitive respecting England, but was also very communicative respecting his own country. Perceiving that he was not thoroughly understood, he delineated a sketch of New Zealand with chalk on the floor of a room set apart for that purpose. From a comparison which Governor King made with Captain Cook's plan of those islands, a sufficient similitude to the form of the Northern Island was discovered to render this attempt an object of curiosity, and Too-gee was persuaded to describe his delineation on paper. This being done with a pencil, corrections and additions were occasionally made by him, and the names of districts and other remarks were written from his information during the six months that he remained there. According to Too-gee's chart and information. Ea-hei-no-mawe [He-ani-no-Mani], the place of his residence, and the Northern Island of New Zealand is divided into eight districts and governed by their respective chiefs and others who are subordinate to them; the largest of those districts is T-fouducky [? Hauraki], the inhabitants of which are in an almost constant state of warfare with the other tribes. They are not, however, without intervals of peace, at which times they visit, and carry on traffic for flax and the green tale stone, of which they make axes and ornaments. Too-gee obstinately denied that the whole of the New Zealanders were cannibals; it was not without much difficulty that he could be persuaded to enter on the subject, or to pay the least attention to it, but when he did, it was to express the greatest horror at the idea. He was, however, at last brought to acknowledge that all

* This peculiar expression is probably intended for *muka-harakeke* (prepared flax fibre).—EDITOR.

the inhabitants of Poo-na-moo [Te Wai-pounamu] (the Southern Island) and those of T-foudukey ate the enemies whom they took in battle; which Hoo-doo corroborated, for his father was killed and eaten by the T-foudukey people. "Notwithstanding the general probity of our visitors, particularly of Too-gee" (says Captain King), "I am inclined to think that that horrible banquet is general through both islands. Much other information was given by these natives, but as it may be liable to great errors, I forbear repeating it, for, though we could make our ideas known and tolerably well understood by them, and they too, by intermixing what English words they knew with what we knew of their language, could make themselves sufficiently understood for common purposes, yet I do not pretend to be qualified for details of any length." It has been already said that Governor King went himself to New Zealand with Hoo-doo and Too-gee. For further particulars see McNab's "Historical Records," Vol. I., page 333.

[In Vol. VII. of this "Journal" will be found some interesting particulars of this visit to Norfolk Island, by Judge F. R. Chapman.—
EDITOR.]

OBITUARY.

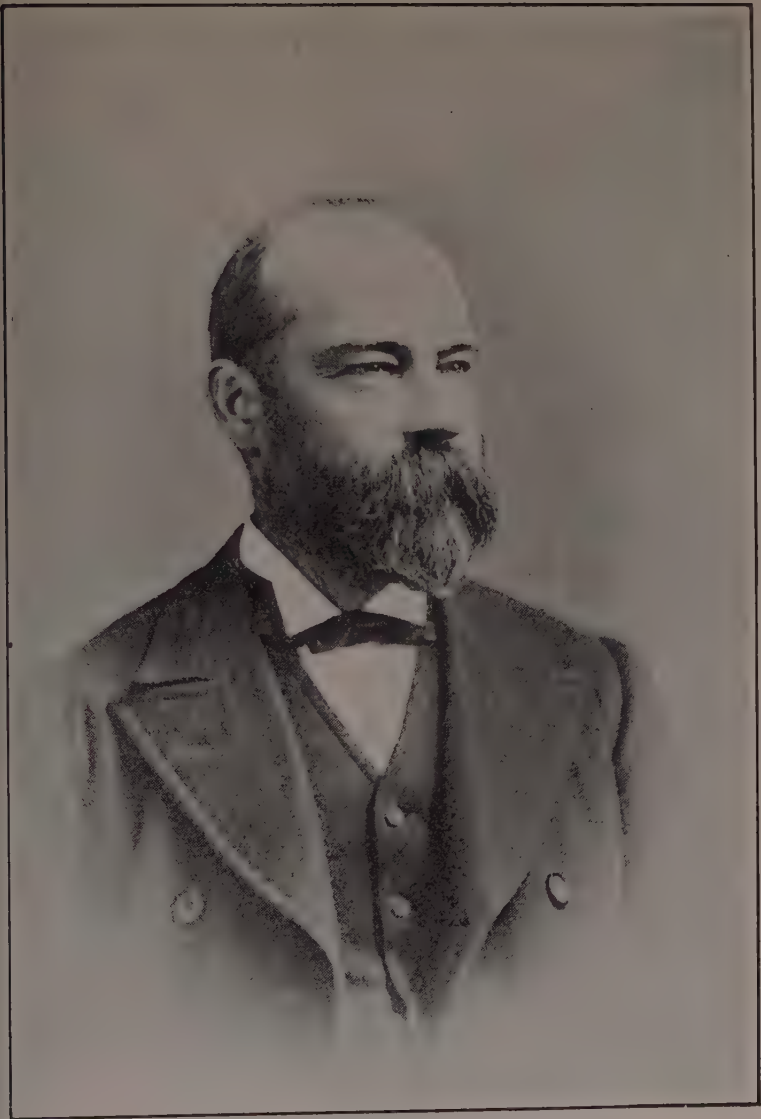
WITH great regret we notice the death of a former member of this Society, a sion of one of the leading families of the Maori people. The "Taranaki Daily News" of 4th June refers to him as follows:—

The funeral took place in Auckland on Thursday of the Hon. Te Heuheu Tukino, M.L.C. Mr. Tukino was appointed to the Legislative Council on May 27th, 1918. He had been in ill-health for some time, and he passed away in a private hospital at Auckland on Wednesday. The deceased councillor was about fifty-six years of age. He was the head chief of the Tuwharetoa tribe, and had always been a great influence among his people. It was mainly by his instrumentality that the Tongariro Park and other blocks were transferred to the Crown. He exercised his influence during the war for the maintenance of the Maori battalion at the front. He was also instrumental in the making of the gift of 35,000 acres of land to the returned Maori soldiers. Mr. Tukino was of a very high rank—a lineal descent of the great Te Heuheu family of Taupo. Throughout his career he exercised his influence on behalf of the Crown. He lived at Lyall Bay, Wellington, in recent years, but his ancestral home was at Tokaanu, Lake Taupo, and there it is he is likely to be laid to rest. Death has removed one of the last of the picturesque old Maori figures.

OBITUARY.

WILLIAM LITCHFIELD NEWMAN.

WE take the following from the "Taranaki Herald" of 18th June, 1921, in reference to the death of our lamented Treasurer, whose loss to the Society will long be felt:—"It is with more than ordinary regret that we have to record the death, which occurred at 1.30 this morning, of Mr. William Litchfield Newman, one of the best known and most respected residents of New Plymouth. Mr. Newman was a native of New Plymouth, having been born here in 1853. His father, Mr. J. L. Newman, came to New Plymouth from Cork in 1849. On completing his education he entered the office of Messrs. C. Brown and Co., shipping agents, where he received his earliest commercial



WILLIAM LITCHFIELD NEWMAN,
LATE TREASURER, POLYNESIAN SOCIETY.

training. About the end of 1871 or the beginning of 1872 he joined the s.s. *Go-ahead*, a little steamer of 90 tons purchased to trade on this coast, as purser, and in 1875 he entered the service of the Union Steam Shipping Company as purser on the s.s. *Maori*, afterwards serving in the same capacity on the s.s. *Wakatipu*, then one of the largest steamers of the Red Funnel fleet. In 1878 he was appointed the company's manager at New Plymouth, a position he held for nearly twenty years, when he entered into business on his own account as a shipping and commission agent.

There are few men who have taken a more active and unselfish interest in matters pertaining to the advancement of the town and district than the subject of this notice, though it was always done in so modest and unassuming a way that only those intimately acquainted and associated with him were aware of the full extent and value of his activities. For some years he was president of the Acclimatisation Society, and an active worker in the stocking of the streams with trout and the acclimatisation of game. He took a very keen interest in the Recreation Grounds, or Pukekura Park as it is now known, and was for a long time a member of the controlling board. As a steward of the Taranaki Jockey Club he did much for horse-racing and helped materially to bring the club to its present high standing among similar institutions. His sound financial ability was much appreciated as a director of the Taranaki Land, Building and Investment Society, and as a trustee, and latterly vice-president of the New Plymouth Savings Bank. His long connection with shipping caused him to take great interest in the harbour works, and though never a member of the Harbour Board his advice was frequently sought and freely given. As a member of the council and for a period president of the Taranaki Chamber of Commerce, he gave useful service to the business community. When the headquarters of the Polynesian Society was transferred to New Plymouth he became treasurer and a member of the council, and in those capacities gave valued assistance to a cause which is of world-wide scientific importance. During the war he rendered great assistance in a quiet way to various patriotic movements, and in many other ways it may be said of him that he carried out to the full the duties of good citizenship. A man of sterling character, the strictest integrity, and of sound if rather conservative views, he enjoyed the fullest confidence of the whole community, which will be the poorer for his absence.

He leaves a widow, a daughter of the late Captain Hempton, who will have universal sympathy in her bereavement."



NOTES AND QUERIES.

[306] Transactions of the Fijian Society.

We have received the Transactions of the above Society for the year 1919, and in it we notice an interesting paper by Mr. W. J. Ewins, entitled "Early Migration to Fiji of Man at present known as the Fiji Race." in which the author classifies the various migrations as : 1. The Kaffer Negro . . . whose origin and habitat . . . is east and south-east Africa, and known as the Zulu, with kindred types in the south commonly known as the Kaffirs. 2. The east African known as the Masai race . . . 3. The Arab-Semitic races much mixed by infusion of the various Aryan races, consequent on the early conquest of the various nations of the Far East (in which we may include the Malayan), and their subsequent dispersion known to us as the Polynesian race.

We much question whether the author can trace the Polynesians to an Arab-Semitic race ; and also we very much doubt his statement that "The Malayan has left his trace in all the languages of the Pacific Islands, where apparently he traded much in the past ages." The paper is, however, a very interesting one, and is worthy of close study, especially in connection with the records of the Polynesians, who have in our opinion largely affected the physique of the Fijians, and whose consistent traditions show constant intercourse with and lengthened occupation of parts of that group, especially perhaps the Lau or eastern part of the group.

Mr. C. Harold Wright in his "Place names in Fiji" pleads for the retention of the native names and the correct orthography of the same ; a subject we have a deep sympathy with. His arguments apply equally to all parts of the Pacific, and very much so to New Zealand.

Mr. Colman Wall writes a long paper on "Sketches in Fijian History," which is very interesting and worthy of imitation in other parts of the Pacific. Our Society claims to have done a good deal in this direction, a notable instance of which is Mr. Elsdon Best's "The Land of 'Tara," the native history of Port Nicholson, on which the capital of the Dominion is built.

Mr. Beauchamp follows with another paper on local history, "The Seaquake War," which is also interesting, and should prove of value to future historians of the Group.

We wish every success to the Fijian Society, which is run very much on the same lines as our own and the Historical Society of Hawaii. Would that other parts of Oceania followed in the same lines.

[307] Sculptures on Stone, New Caledonia.

In Vol. XX., p. 162, of this "Journal" we called attention to M. Archambault's discovery of a sculptured script on stone in New Caledonia, in which that gentleman declares his belief that his discovery embraced letters belonging to the Hymarite, Lybian, Polynesian, Greek, Aramaic, Hellenic, Sabaen, Cushite and Palmyra alphabets.

We have watched carefully for any further references to this subject in the "Bulletins et Memoires de la Société D'Anthropologie de Paris," and in the volume for 1919, p. 2, we find the following brief statement, which we abbreviate:—

M. de Mortillet says—"In reference to the interesting communication made by M. Archambault on the sculptures on rock found by him in New Caledonia, that he had found in a German work that appeared in 1907, figures of petroglyphs of South America of which some compared with those photographed by M. Archambault, presented a striking resemblance, not only in design, but also in make and style.

M. Archambault stated that he had submitted the photographs to M. Hamy, who showed him photographs of engraved stones from the banks of the Oronoko river, and called his attention to the similarity of those from New Caledonia, but they did not resemble them so completely as those now exhibited by M. Mortillet. M. Archambault added that he protested against assigning these sculptures to the 'Canaques' (Kanaka—natives) for they could neither have designed nor made them. He hoped shortly to confirm this view before the Society."

[308] Egyptian and Polynesian Customs.

The other day I came across a curious apparent coincidence in Lane's "Modern Egyptians," an illustration showing a man on *horse back* riding over the prostrate forms of men lying *side by side*, the text stating that they were injured. This custom was practised in Egypt once a year till lately. Compare with this the Revd. W. Wyatt Gill's work, "Life in the Southern Isles," where there is a picture of a bride walking over the bodies of a number of people lying side by side. Is there any connection?

J. T. LARGE.



PROCEEDINGS.

POLYNESIAN SOCIETY.

A MEETING of the Council was held at the Library, Hempton Room, on the 30th April, when there were present: The President, Messrs. W. H. Skinner, W. L. Newman, R. H. Rockel, W. W. Smith and M. Fraser.

The following new members were elected:—

Mrs. Strong, Shortland Street, Avenue Road, New Plymouth.

W. England, Te Ngae, Rotorua.

Captain J. D. Campbell, c/o Resident Commissioner, Rarotonga.

W. J. Phipps, 132 Pinner Road, Oxley, Watford, England.

F. Harris, c/o Albion Hotel, Gisborne.

John Kinderdine, Sule Street, Auckland.

J. B. Connett, New Plymouth.

Ed. Hine, Powderham Street West, New Plymouth.

E. E. V. Collocot, Nukualofa, Tonga Island.

G. A. Lee, Gover Street, New Plymouth.

The death of Mr. C. A. Ewen, on the 9th of April, was reported. Mr. Ewen was one of the first members of the Council of the Society, and his death is much lamented.

A meeting of the Council was held on the 24th June, when there were present: The President, and Messrs. Fraser, Rockel, Skinner and W. W. Smith.

A resolution was passed placing on record the services of our late Treasurer, Mr. W. L. Newman, and of sympathy with Mrs. Newman and the family.

The following new members were elected:—

Robert Painter, Inglewood.

Miss Isobel Therkleson, Matemateonge.

Papers received:—

Culture Areas in New Zealand. By W. D. Skinner.

Maori Tattooing Survivals. By Jas. Cowan.

Review of "A New Theory of Polynesian Origins."

'The Patu-paiarehe. By Jas. Cowan.

Notes on Tonga Religion. By E. E. V. Collocot.

He Waiata potaka. By Geo. Graham.

Notes on the Kaitaia Carving. { By W. D. Skinner.
W. M. Wilson.

Captain William Waller was appointed a member of the Council in place of W. L. Newman, and Mr. W. H. Skinner appointed Treasurer.

NOTICE TO MEMBERS.—We again ask those members who have not paid their subscriptions to do so at once. The new Treasurer is a very busy man, and can ill-afford the time to send out notices, which also costs the Society a good deal in printing and stamps.

HISTORY AND TRADITIONS OF RAROTONGA.

BY TE ARIKI-TARA-ARE.

PART XIX.

TRANSLATED BY S. SAVAGE.

CONCERNING THE CEREMONIES AND FESTIVALS BROUGHT BY TANGIIA
TO RAROTONGA FROM AVAIKI.

[THE following paper should have followed Part XI., but owing to obscurities in the native documents, it had to be referred to Mr. Savage at Rarotonga, who has very kindly made a translation of it. The paper refers to the ceremonies introduced into Rarotonga on the return of the high chief Tangiia from Avaiki, a place which cannot be identified with certainty, but probability points to its being one of the islands in Indonesia.—S.P.S.]

[In making the translation of this narrative of the festivals introduced by Tangiia from Avaiki, I have endeavoured to follow the native version as closely as possible, but in parts this has been found impossible, owing to the fact that a very great deal of the description has been unfortunately left out or not completed. It will be noticed that the festivals are not given in proper sequence, apparently they have been described as they occurred to the reciter. I have had the advantage of being able to consult the old chief Maovete (aged 87) in getting explanation of many points that seemed doubtful. He told me that it was difficult to describe the different festivals, and that the only way to get a clear conception as to their meaning was by means of an exhibition of the different festivals by the Natives themselves, but, he added, there are very few left now who could learn them in the proper manner.—S. SAVAGE.]

369. Tutapu was now dead, strife had ceased, and the people rested and each one became secure in his home—this prevailed throughout the land.

Karika proceeded to Tuitui-ka-moana, and there built his house and there resided with his following (people).

Tangiia went seaward to Avarua, and there built his house and there resided with his followers.

After resting, the people commenced a period of rejoicing and engaged in various festivities; the sacred trumpets were sounded and the sacred drums were beaten, and festivals and religious ceremonies were the order of the day, there were many days thus engaged, and all the tribe offered up many prayers of thanksgiving, and also enjoyed much laughter.

370. Tangiia now caused mourning rites to be held in memory of his parent Pou-vananga, and also caused funeral rites or feasts to be held to mourn for his two sons, Parau-a-Toi and Pou-te-anuanua, and also for his own father Tupa.

It was after these rites and feasts were held, that he caused the ceremonies and festivals he had learned whilst at Avaiki to be held. The names of the ceremonies were:—Tu-tau-maa, Aka-ao, Eva-rere, Eva-tea, Eva-tapa and Pa-ere. This was the first occasion on which the Tu-tau-maa and Eva-tea had been performed, and it was the first time his followers witnessed them.

[It is most difficult to get an explanation as to what these ceremonies really were, or obtain a description of them. The old men who I have consulted say they were “feasts” or “festivals” at which ancient songs were chanted, some were in the form of a drama in memory of events that happened in the ancient fatherland Avaiki, others were mimic warfare, and others were religious ceremonials.—S. SAVAGE.]

371. Tangiia now sent Tuiti and Te-Nukua-ki-roto (two of his trusted chiefs of high rank) to fetch his son Mоторо from Auau (Mangaia).

These two chiefs duly returned with Mоторо, and they came to reside at Avarua, and there Mоторо was appointed to the office of Ariki, and given all the dignity and obligation pertaining to that office. He was crowned with the *ariki* head-dress named “Tu-te-vara.” And “Au-ruia” was the name of his sceptre, to support his title.

372. When it came to the month of *Erui-mua* (month of February) the feast called “Kapu-o-te-matapiri” was observed. This was a fasting festival, hence it was called “Kapu-o-te-matapiri.” (Eating from hands with closed eyes, really meaning the actions of eating were gone through, but no food was partaken of.)

When it came to the month of *Erui-tutae-nui* (month of March) this was a time of plenty, and the people bedecked the emblems of the festival of fasting with garlands of flowers, and then built an immense “Kariei House” (in which to meet and sing and dance), and plenty of bruised bread-fruit and over-ripe bread-fruit was eaten by all the people.

After this the *Eva-tipa* was performed, a festival given in the form of a drama showing the mode of attack and defence in warfare,

and throughout the performance of this festival all the actors, as they stepped through the various evolutions, emitted a most emphatic grunt.

Then the "Kapa-rakau" was performed, which was an exhibition of attack and guard in spear-play, the whole being executed in time, with drum beating and chanting of war songs; spears clashed upon spears, thrusting, parrying and counter stroke. Then followed the ceremonial songs—the pæon of the victors—the dirge of the vanquished. This was a most impressive ceremony. The pæon of the victors was called "Puapua-aki," and the dirge of the vanquished was called "Tu-tau-maa."

Next followed the ceremonial songs called "Te-ava-ka-oora" and "Te-putu." These were the reply challenge songs on the return to battle—the vanquished endeavouring to wrest victory from the victors, that they might regain their prestige. This is how preparation was made for this ceremony:—The actors drank of the *kava*, then the murmurings of the gods were heard, great numbers of pigs were slain for the feast, then the whole of the actors engage in mimic warfare.

373. When it came to the period of "Akaau-atua" (month of June) the small people held festivals; they performed the "Eva-tipa" and other festivals, which were held at different localities until they had made a round of the island—going to this place and that, giving presents to friends and relations, and receiving presents in return. This was called the "Angai-mokoto," the festival of feasting, rejoicing, and goodwill.

374. When it came to the period of "Akaau-ariki" (May), this was the month in which notice was given, and preparation made for the celebration of the "Angai-mokoto" festival; special messengers were sent round the island, whose duty it was to call out:—

Oh Oh You people of the land,
Cut the banana bunches and prepare for the festival,
O listen all you people of the land.

Tangiia and Karika now came from Avarua to Arai-te-tonga to the Court of Royalty—Arai-te-tonga and Tau-ma-keva, and the place was cleared of weeds and scrub. After all had been nicely cleared, the *maraes* were bedecked and reconsecrated, and the posts of the *maraes* were hung with flowers. And then the people prepared food for the next festival.

Next morning the preparations were made for the festival. Tangiia asked Pai (Tamarua-nui) what festival they would hold. Pai then suggested a festival and gave directions as to its performance as follows:—First the procession will proceed to the *maraes*, the procession will be led by the gods (i.e., the officiating priests), following them will come those who have been selected to perform the *Eva-tipa*,

then will come the people carrying food as offerings—each person will carry an offering of food. The whole procession will march to the music of the “Kaara,” the performers thereon will beat the marching time, thus shall all proceed to the *marae*. The procession will then proceed to the seashore, so that the gods (officiating priests) may remove the *tapu*. They shall proceed by way of *Muri-vai* (this is a *marae* within the confines of the Court of Royalty (Arai-te-tonga) and nearest the sea). The priests shall clothe themselves in their sacred robes, and shall drink the sacred *kava*. They shall then proceed to the seashore where fires are to be lighted, and they shall stand so that the warmth of the fire shall cause them to perspire so that the oily substance in the *kava* will ooze through the skin, they shall then bathe themselves in the sea—scooping the water up and throwing it upon their heads, and will then come out on to the dry land. Then all can partake of the feast.

The ceremony was carried out accordingly.

375. The first in the procession was Tangiia and his retinue—his went before that of the gods (Tangiia was Chief High Priest as well as supreme *ariki*). Tangiia and his retinue were the first to step out of the sea on to dry land, and a pathway was made clear for him and his party. Tangiia came first in all things. His procession was followed by that of the gods.

The next procession was that of the gods Tonga-iti and Maru-mamao, they came after that of Tangiia, their pathway was also made clear. (This is Tonga-iti who brought the Fiddler Crab to Rarotonga and placed it near the creek at Nga-Tangiia).

The next god represented was Kaukura, whose procession followed that of Tonga-iti and Maru-mamao. His pathway was also made clear.

The next was that of Tangaroa and his procession, this ended the godly processions.

The next procession was that of Te-Kororo. The last was that of Te-Tumu.

When the people saw how the representation of the god Tangaroa was made and carried out, the whole of Nati-Tangiia clapped their hands with delight and greatly wondered thereat, for this ceremony was one they had never before seen, it was a great and impressive ceremony.

376. Pai also instructed them in another festival, a festival called “Ui-Tauroa” (pertaining to sorcery and witchcraft). It was the second one he taught. On the third day he instructed them how it was performed. Because all these feast days were the feast days of the gods. When it came to the third day Pai told them that there were to be five processions, each procession to bring an offering.

First of all the performers had to dress for the ceremony, before the *Eva-tipa* was performed. The only clothing worn was a head-dress of pure white *aute* bark cloth wound round the head in the manner a turban is worn, no other head-dress was worn, and also the *maro* loin cloth. The performers thus dressed were the ones who were to take the offerings and throw them on to the *marae*. After this part was completed, the performers were to retire and put on their head-dress used when performing the "*Eva-tipa*."

377. The order of the processions in this ceremony were as follows (of course *Tangiia* leading):—

1. The god *Kaukura* and his procession of lesser gods.
2. The god *Tongaiti* and his retinue.
3. The god *Marumamao* and his retinue.
4. The god *Tangaroa* and his retinue.
5. The god *Tou-tika* and his retinue.

After the procession of *Tonga-iti* had passed and performed their part of the ceremony, they were followed by the "*Eva-tupau*" party, who brought their offerings; they were followed by the "*Eva-tipa*" party, who went through their evolutions leaping forward, then backward, then to the right, then to the left, and then rushing forward several paces, then retiring.

After these had completed their part of the functions, there came the procession of *Tutavake*, followed by that of *Rua-i-te-kari*, which was in turn followed by that of *Te Tumu*.

378. The following was the order of the procession:—As each party moved on to take their place or part in the ceremony, each performer followed directly behind the man in front of him, the rule to be observed was, that each man stepped in the footmark of the one who went before him in a direct line behind the leader and encircled a fire (a fire that had been made for the purpose, and which was not allowed to go out).

Kau'kura and the company of gods formed the inner circle, and when each had attained their appointed place, they cast down their staffs, or spears, alongside the fire. In making the circle round the fire, each one had to stop in time, no one was to make a mis-step.

After the gods had got into position, then the "*Eva-tupau*" party came forward and formed a circle round the fire outside that of the gods. They cast their offerings upon the fire.

Then the "*Eva-tipa*" party moved into position and formed a circle outside those already in position, and cast their offerings on to the fire.

Thus party after party joined in the ceremony until all were in place, and each party performed their various evolutions round and round the fire until the signal was given to retire.

On the signal for retiring being given, the "Eva-tipa" led the processions out of the "maze" to the *taua* (i.e., the cleared space in the Court of Royalty) where the rest of the ceremony was to be performed, and thus the last party became the leaders.

In breaking up each circle, as each party left, the next procession immediately followed behind them, forming a continuous line (the line was not to be broken on any account), thus it was that those who brought up the rear had to remain standing on the road at Tupapa, hence the saying, "Out of action they stood upon the great road at Tupapa." And thus the honour of leadership fell to the lot of the last procession that took part in the first part of the ceremony.

There were two ceremonies or festivals held that same day, one was called "Ui-taura," and the other "Te-Tokonga."

379. After the second day had passed, the ceremony called "Miri-vaka" was performed. Each person conveyed food offerings to the *maraes* on the island. Every one took part in this.

380. After this the ceremony called "Miri-va" had been observed, came the day for the observance of the ceremony called "Te-pure-rangi." This was a day on which prayers and offerings were made to the gods in the heavens. Another ceremony called "Te Akapi" was also observed on this same day. The ceremonies were religious festivals in honour of the gods, and were held on the fifth day.

After this the ceremony called "Akamoe-rakau" was performed, the ceremony of laying down of the spears.

381. When it came to the period of observing the festival called "Miri-aa"—this was performed during the season of plenty. It was a festival of "cutting off of heads," and was observed by all the people of the land—by every household, it was a day and night festival (this cutting off of heads did not mean the decapitation of human beings, as will be seen by what follows). No house was without its fish oven, and many foods were gathered and prepared for this occasion, such as bananas, *kape*, *taro*, preserved bread-fruit, coconuts and the fruit of the *Oi* vine. The fallen chestnuts that had commenced to sprout or germinate were gathered and the young shoots plucked off, then the pits wherein were stored other chestnuts were open and supplies taken therefrom. (These were all prepared and cooked.) The fish-ovens were then opened, and the first offerings were taken to the *maraes* as an offering to the gods; then each household held its feast.

This festival was in memory of a feat performed by the ancestors in Avaiki, and before it was observed, all the *maraes* were strewn with fine, clean, white pebbles (*kirikiri*). This is an explanation of the origin of this ceremony:—Miri-a'a means the vertebra of the A'a, a sea eel or serpent, and was brought from Avaiki, having been

obtained from the three houses of the warriors (institutions for the instruction in all that pertained to warfare). One of these warrior houses was under the guardianship of Etu-rere and Maru-niamao and other warriors. Another was under the guardianship of Tumutua and Te-Angi and their warriors. The third was under the guardianship of Aru-maki and his warriors. This fish-serpent was obtained from there. Hence this festival called *Miri'a'a*.

382. There was also another festival observed called the Festival of Tapae (Tapae was one of the Chiefs). This festival was called "Mata-ao," and is explained thus: It was to show the number of house-sites each *ariki* and each *mataiapo* had (under their control). Food was cooked, and then a herald went round calling out the number of baskets of food each house had supplied. If there were three house-sites (households) then there would be three net-baskets of food. Each householder would take their food to their respective chiefs, and a portion would be taken to the *marae*. This was a feast observed by all the people of the land.

383. The "Iringa-a-Tamarua." This was a fasting festival and was called "Iringa." It was a great festival. It was a ceremony at which everyone ate their portions of food whilst standing, and no one was to hastily sit down.

The second fasting festival was called "Maanaa-a-Puraa." This is how that festival was observed:—The food was divided out before the *marae*. Some persons were given a portion of food, and others were empty handed (nothing put into their hands). Every person was served in this manner.

There was a third festival called "Akamoe-taiti." Puraa was the chief whose office it was to place the *taiti* (in one sense this would mean a young child, but in this particular instance it would mean something quite different, probably some object used in divination) on the *marae*, and at night time he would take it with him to the sea-side, where he would stand with one foot on the dry land and the other foot on a stone in the sea (this *taiti* here would mean a hand-net), he would then dip the hand-net into the sea and catch fish. If he caught either a *Nou* or an *Ue*, it was a good sign, and if such a fish of either kind were caught, he would laugh out loudly and then sing the following song so as it could be heard:—

Oh, ho Ye of the land,
Bury plenty of bananas as a relish for the preserved bread-fruit
The harvest will be great and plenty for all.

But, if he caught such fish as either the *O'o* or the *Katoti* or the *Pateretere*, then he would sing:—

Oh, oh Ye of the land,
Hoard up your stores, be careful—
Famine and hunger will make your eyes glare white.

There was another custom called the "Tuki." A portion of the sea on the reef would be placed under conservation, and no fishing would be allowed in the portion thus conserved, nor would any person be allowed to take salt-water from that part. The period of conservation would be for one month. The priests would lead the procession carrying baskets of bread-fruit tree branches. Following them would come the people who were to do the fishing carrying fishing nets. Whilst the procession was on its way to the sea, no person was to make a noise. If the procession met a man, the priest would cover him with the bread-fruit tree leaves, and then the procession would return; that man would be considered to be the "fish." But, if no man was met with, then the procession would proceed into the sea and fish. And when they came out again, the fish caught would be cooked.

A similar ceremony was gone through when the priests went to the seashore to seek an omen which would tell what weather they might expect. This ceremony took place at Ara-vai, and was called "The oven of the winds." This was how it was carried out. A blade from the coconut leaf was plucked off, and then thrown into the air. If this blade, in descending, floated down in a horizontal position it indicated a storm, but, if it shot straight downward in descending, it was an indication of good weather.

There was also another feast called "Umu-roroi-taro" ("Oven of the *taro* puddings.") There were two ways in which this feast was celebrated. One was to find out the sign which foretold "death," and the other which foretold "life." *Taro* was smashed up and coconut sauce mixed with it. The mixture was then enclosed in leaves and wrapped up, and then placed in certain places and there left overnight. In the morning it was examined by the priests, and, if the *take* of any of the wrapped up puddings (that is the top part where it was tied) was gnawed by rats, this indicated the death of a *mataiapo* or *mataiapos*. But, if on the other hand, it was found that the pudding had been gnawed on the sides, this indicated the death of a *kiato* or *kiatos*. That is to say, the death would take place in battle (the *kiatos* would be speared through the back).

384. About the festival called "Erekaa-a-Maovete." This was a great festival. It was a day when the priests were consulted in witchcraft or sorcery. This is how it was done. In the month of January this festival was observed. Wreaths of scarlet flowers and berries were taken to the *ariki* Tutarangi at Avarua, to show to him marks of honour and respect. The *taro* puddings were made as a

relish for the feasting; this special pudding was made of mashed *taro* and then a rich coconut sauce mixed with it. But first of all notice of the fact that this feast was to be celebrated was sent round the island. The gods received the first portion. This was given to the officiating priests, who then offered it up to the gods. The gods were then asked to give the people plenty of *moa* (fowls) (that is to say that the fowls might increase plentifully). After the gods had been propitiated, the *ariki*s, priests, *mataiapos*, and all the people ate of their portion of the feast.

At this feast they also did many evil things, such as casting of spells over thieves so that they might die or become foolish or mad. Many men died or became foolish or mad.

KO TE AU PEU I TAOIA MAI E TANGIIA MEI AVAIKI MAI.

369. Kua mate a 'Tu-tapu, kua kore te pekapeka, kua aka-anga te roi, kua mou te pereteke i te tangata ki runga i te enua e pini-ua-ake. Kua aere a Karika, kua akatu i tona are ki 'Tuitui-kaa-moana, kua noo. Kua aere mai a Tangiia ki tai nei i Avarua, kua akatu i tona are, kua noo. Kua rave i te au peu-tarekareka; kua aka-tangi te pu-akaariki ki reira ma te au pau-akaariki kua rutu, ma te au ravenga ravarai ki reira, ma te karakia e te katakata-tini.

370. I muri mai i reira te eva-anga i te metua i a Pou-vananga; te tapai ra i te tapara i a te takurna ra; te eva i a Parau-a-Toi, i a Pou-te-anuanua, i a Tupa. Ko te raveanga ia i tetai au peu tana i ao mai mei Avaiki mai:—I te Eva i te 'Tu-tau-maa, i te a Akaao, i te Eva Rere, i te Eva-tea, i te Eva-tapa, i te Pa-ere: Ko te 'Tu-tau-maa, ko te Eva-tea, ko te kiteanga rai ia i tei reira au peu.

371. Kua unga atura i a Tuiti e Te Nukua-ki-roto ei tiki i te amaiti, ia Mоторо ki Auau; e riro mai ra, kua noo maira ki Avarua; kua iki iora ei ariki ki Avarua, kua tuku i te rangi, kua riro te pare a "Tu-te-vera"—ki runga, kua tuku i a "Au-ruia" ei ariki i te ariki.

372. E tae akera ki te marama i a Eren-mua (February) kua au ratou i te "Kapu-o-te-matapiri," e pō kai onge ia, no reira i "Kapu-o-te-matapiri" ai. Kua tae ki a Erui-tutae-nui, kua iri te rua o te manu kua akao i te Kariei, kua kai te tangata ki te kakaiore (bruised bread-fruit) e te parure (bread-fruit that had ripened on tree and fallen to the ground). Kua rere te Eva-tipa (festival or drama showing mode of attack and defence in war) kua ingo te Eva throughout the performance the actors gave a most emphatic grunt as each step was made) te Kapa-rakau (the clashing of the spears one against the other in parring, thrusting and counter stroke) te

Puapua-aki, te Tu-tau-maa, te peu (and the ceremonial songs named Puapua-aki and Tu-tau-maa were chanted). Ko Te-Ava-ka-ora, ko Te-Putu (and also the reply challenge war songs Te-Ava-ko-ora and Te-Putu). Kua inu te kava i te raveanga, kua mūmūū aere te Atua-tini ki reira—kua tini te puaka no te takurua e to reira apeape ravarai.

373. E tae akera ki te marama ia Akaau-atua (June), kua ta te au-rikiriki, kua tapini aere te Eva-tipa ma te eiva ravarai ki runga i te enua, ki tera ngai, ki tera ngai, ma te ora aere te apinga a te taeake. Kua uru aere te atua—te atua tane, te atua vaine, ko te angai-mokoto iia.

374. Kua tae ki te marama i a Akau-ariki (May) kua aere atura te tutu aere i te takurua, na-ko-atura:—

“I . . . E . . . E te enua

Ka tanu i te meika i te Takurua a . . .

E pini-ua-ake te enua e”

Kua aere mai a Tangiia ma Karika ki Arai-te-tonga mei Avarua mai, kua vaere te taua i Arai-te-tonga ma Tau-ma-keva. E oti ake te taua kua ipuipui te marae, kua akatu te umu, kua iriiri ki te pou ki te marae, kua tau te kui i te takurua. E popongi akera kua akaau-takurua: Kua ui atura a Tangiia ki a Pai “Ka akape’ea te akaau-takuruaanga?” Kua akakite atura a Pai i te tu tikai no te akaau-takurua. Tera te tu: Ka na mua te tere a te atua-tini; ei muri mai i reira te Eva-tipa, e reira te tangata ka aere mai ei, te tangata ma te kai. Ka tata te kaara, ka tikatatia nga rati i te kaara, ka titi. Kua tae te atua-tini ki runga. Kua apepe ki tai, kua eke ki taatai ki te opu-tai te atua-tini. Na Muri-vai te ekeanga ki taatai. Kua rakei aere te atua-tini kua pae aere te inu-kiri kava. Kua tau aere te ni ei murumuru aere kia ngaa te kava ki runga i a ratou. Kua oti te atua-tini i te rakei kua aere, kua opu-tai, kua u-i ki runga i te upoko, e kia oti kua kake ki uta i te one.

375. Teia te tere na Tangiia: Ko te tere mua teia a te atua-tini—ta Tangiia; kua kake aia ki uta, kua ora ora i tana ara i mua. Ko tana te tere mua, ko ta Tangiia.

E tere no Tonga-iti e Marumamao: Kua pau atura ta Tonga-iti i ta Tangiia tere, kua ora i tana tere. Na Tongaiti i apai te Koiti (Fiddler Crab) a kua tuku atura aia ki te pae kauvai i Nga-Tangiia.

E tere no Toutika: Kua pau atu ta Toutika i muri i ta Tonga-iti e Marumamao. Kua ora i tana tere.

E tere no Kaukura: Kua pau i muri i Tou-tika ko te tere a Kau-kura ma tona tini atua.

Kua pau mai i muri i reira ko Tangaroa ma tana tere, kua akaoti te tere a te atua. E ko “Te Kororo” te opengo i reira—ko te tere ia a Tongaiti. Ko te openga roa ko te tere i a Te Tumu.

Kua kitea e te tangata tei reira ravenga i akatutuia e Tangaroa ra, kua pokarakara te rima o Ngati-Tangiia i te umiere ma te rekareka i te kiteanga mai i tei reira peu tu ke manta.

376. Kua akakite rai a Pai i tetai takurua—koia te Ui-Taura (pertaining to sorcery and witchcraft)—ko te akonoanga rua ia. Ei te toru o te ra tei reira ka akono ai. No te mea e po atua anake tei reira akonoanga. E tae akera ki te ra toru kua tari mai te atinga a te atua-tini—e rima tere, e rima atinga. Teia te mua i te rakeianga ko te Eva-tipa—e rakei-tea ua (headdress of pure white aute bark cloth wound round the head like the turban is worn) kare e aao te pare; ko ratou ana te ka kave i te angai-tiritiri o te eva ki runga i te au, e kia oki mai e aao ei te pare-Eva-tipa. (Headdress worn when performing the Eva-tipa.)

377. Te tere a te atua-tini:—

1. Ke te tere a Kau-kura ko tei mua iia tere ma tona tini-atua.
2. Ko te pau mai i muri mai i reira ko te tere a Tongaiti ma tona nuku.
3. Ko tei pau mai i muri i reira ko ta Maru-mamao ma tona nuku.
4. Kau pau mai i muri i reira ko te tere a Tangaroa ma tona nuku.
5. Kua pau mai i muri ia Tangaroa ko te tere a T'outika ma tona nuku.

I muri i a Tongaiti ko te Eva-tupau ma tei reira au nukunuku e to ratou atinga.

Kua pau mai i muri i te Eva-tupau, ko te Eva-tipa ma tei reira au nuku. Ka rere ua ratou ma te titatita aere.

Kua pau mai i muri mai i te tere o Tu-tavake ko Rua-i-te-kari; i muri mai i a Rua-i-te-kari ko te tere i a Te Tumu.

378. Tera te tu o to ratou aereanga: Ka aere akapini ratou i runga i te taua; kare te vaevae e takai ke i to ratou akapinianga i te ai-tareu (fire kept burning continuously) tei rotopu tikai i te taua taua ai ra i te tau-anga. Kia tae te atua tini, ka akapini i taua ai ra, kua titiri aere ratou i ta ratou rakau ki raro i te pae i taua ai ra, ka tu rapanga-ua ai; kare rava e one e ueue ke, kare to ratou vaevae e tito ke. Kua aere mai te Eva-tupua, kua aere akapini maira i vao i te atua-tini. Kare rai te vavae e tito ke. Kua rave i to ratou atinga kua titiri ki runga i taua ai ra. Kua aere mai te Eva-tipa, kua akapini ki runga i te taua—ko te angai mua rai ka kaka mua na runga i te taua i te arataki i te Eva-tipa rava. Ko te angai muri ka riro rai iia ki muri, ko te ka noo te ara o Tupapa, i tuatuaia e, “E oki ua i te ara o Tu-papa.” Kare ra e riro te vai i te angai muri, ka riro ra te vai ki te angai mua. E rua akonoanga i raveia i taua ra nei: Ko te Ui-taura, ko Te Tokonga, ka rua.

379. E muri ake i te ra rua, 'Te Miri-vaka iia. Ka tari aere i te kai ki mua i te marae ravarai—ki tona atu marae, ki tona atu marae, e pini ua ake te enua.

380. I muri mai i 'Te Miri-vaka, ko 'Te Pure-rangi iia, e po-kai-tiroa iia na te enua katoatoa, ko Te Akapi, e po rai iia no te enua kotoa ma te atua-tine. Ko te rima teia o nga po i muri i te takurua. I muri mai ko te "Akamoe-rakau," ko te itu iia.

381. Kua tae ki a Miriaa, e po takurua iia. Ko te po-kai rua tikai teia—a Miriaa—i roto i te paroro; e po-tapatapai-upoko na te enua katoatoa, na te au ngutuare: Kare e ngutuare e ngere i te umu-ika. No te mea e po akārā, ka akara nga kaui-meika, nga kape, nga taro, nga takai-mai ma nga akari, nga ua-oi. Ka akiaki te tupu, ka mai aea nga tukau ui, nga rua-ii. Kia uke te umu-ika, ka rave te tapu, ka iio ki mua i te marae, ka kai ta te au ngutuare ravarai. Kua tari ki mua i te marae, ko te kirikiri ia. Tera te tu o taua po nei: E Miriaa, e ivi-ika, no Avaiki, no roto i nga are toa e toru. No Etu-rere, ma Maru-mamao ma tetai are toa; no Tumu-toa ma 'Te-Angi, ma tetai are toa; no Aru-maki ma tetai, no roto i aua are toa ra taua ika ra, e A'a te ingoa; taoi mai ei, koia te Miri-A'a.

382. E po-kai na 'Tapae, ko Mata-ao te ingoa. Tera te tu: E akakite aere i te turanga are o nga ariki e nga mataiapo. Ka tau aere te kai kia maoa, ka aoao aere. E toru rai o nga turanga are, e toru akana, okotai ngauru ona turanga are okotai ngauru akana; ka tari aere ei ki o to ratou ui-rangatira; ta tetai pae ka tari ki mua i te marae, e po-kai tapini tei reira na te enua katoatoa e pini-ua-ake.

383. Ko "Iringa-a-'Tamarua." Ko te po-kai teia i te onge, ko Iringa te ingoa. E po-kai maata na te enua. Ko te mea i raveia i taua po ra, ko te tapena, ko te mea i tuatuaia ei e tapena, ka tu ua rai ma te kai i runga i te tangata, kare e tuku vave ki raro. Tera te rua, ko te "Maanaa-a-Puraa." Teia te tu o te Maanaa: Kia tua te kai i mua i te marae, e putunga kai ki tetai, e rima ua na tetai; pera ua rai e pini-ua-ake te tangata. Tera te toru, Ko te "Akamoe-taiti." Na Puraa rai ka akamoe te taiti ki mua i te marae; kia po e apai ei ki taatai, ka vao tetai avae ki uta i te one, okotai vaevae ka takai ki roto i te tai i te toka. Kua ei te ika, e rua ika akairo meitaki e Nou tetai, e Ue tetai. Kia kitea aua nga ika ra, kua kata i te kata: i reira e mina kia kake ki uta ma te tutu aere na-ko atura:—

"I . . . O . . . E te enua

Tanumia te meika ei akarei i te mai,

Ma rapuapunga ua i te tautaanga i te mou."

E, me kitea nga ika kikiro ra, ko te O'o, e te Katoti, e te Pateretere, te tutu aere ra ki uta, na-ko atura:—

"I . . . O . . . E . . . E te enua

Akapiri ki te pae-rangi,

Ka kanakana ua nga mata i te onge."

Ko te "Tuki" tetai akonoanga: Ka rani to potonga tai, kare e tautaiia te ika, kare e kareia te tai, okotai marama i te rau anga. Teia te tu o te akonoanga i taua "Tuki" ra: Ki mua te angota ma te tamoko-rau-kuru, ki muri mai te kupenga ma te tangata katoatoa, kare e muu-koma. Kia araveia e te tangata, ka tapoki ki te rau-kuru, ko te ika rai te oki ra. E, me kore e arveiia e te tangata ka topuia ki roto i te tai, ka tautai; e, kia kake mai mei roto i te tai, ka tau te umu i te ika.

Ka tae ki reira te matangi, ko te Umu-matangi iia a Are-vai. Tera tetai akairo: Ka aati te kikau ka vero ki runga, me akataa te kikau i te aereanga ki raro, ka uriia; me topa pu ua ki raro, kare e uriia.

Tera tetai, e "Umu-roroi-tara"; E rua tu i tei reira: E ora, e te mate. Ko te take i runga no te mataiapo iia, ka mate, ka tu i te rakau me akaeru ia e te kiore i rotou, no te kiato iia, ka paru i te ivi, ka tu i te rakau.

384. No te "Ereka-a-Maovete." E po maata teia tei reira te iikaa a te purepure ki Avarua. E po maata rai tei reira na te enua. Teia te akonoanga i taua iikaa ra: I te marama Tianuare e kai ei taua takurua. Ko te akatae ki Avarua i te aka-ei-kura ki te ariki, kia Tu-tarangi, koia te patu e te maroro. Ko te roroi taro ka akatere ua ki te kai te taro, ka riringi ua i te akari ki roto. Ko mua te akaueia ei reira taua takurua e kai ei, ka na mua ta te au atua, ka tuku ta ratou tuanga ki te au taura-atua, na ratou e akamama kia maata te moa ki runga i te enua. Kia oti ta te au atua ei reira te ui-ariiki, e te kau-taunga, ma te ui-mataiapo, e te tangata katoatoa e kai ei i ta ratou.

Teia tetai angaanga kino o taua purepure nei: Ka pure ratou i te tangata keia, ka mate, ka neneva. E mano tangata i mate, i neneva.

THE PATU-PAIAREHE.

NOTES ON MAORI FOLK-TALES OF THE FAIRY PEOPLE.

BY JAMES COWAN.

PART II.

THE PATU-PAIAREHE OF PIRONGIA AND KAKEPUKU.

IN the Waikato district, the chief home of the Patu-paiarehe tribe, was the densely-forested mountain of Pirongia, which interposes a huge mass of ranges nearly 3,000 feet high, deeply cleft with ravines, between the Waipa River and the inner part of the Kawhia Harbour. The principal *pa* of the forest-dwellers here was on Hihikiwi, the highest peak of Pirongia. Other mountains in the Waikato-Waipā country inhabited by the Patu-paiarehe were the ranges of Rangitoto, Whare-puhunga, Maunga-tautari, and Taupiri.

A folk-tale heard in many native villages of the Waikato and the King Country is the story of Ruarangi and his wife Tawhai-tu, who was stolen by the fairies. This couple lived in their house, "Uru-tomokia," on the left bank of the Waipa, near the foot of the Hakarimata range. The young wife was out in her garden in a bush clearing gathering a basket of potatoes, when she was pounced upon by a chief of the Patu-paiarehe named Whanawhana, who carried her off through the mist to Hihikiwi peak and made her his wife. Her husband found her in the forest and took her home, but the fairy spell was upon her, and each evening the Patu-paiarehe bore her away to the mountain and returned her next day. The fairy foes were exercised at last by the device of a *tohunga*, who bade Raurangi and Tawhai-tu paint themselves with *kokowai* ochre and make steam-ovens in front of a small house specially built, which also was daubed with *kokowai*. Whanawhana and several of his fellow fairy chiefs appeared in front of the house when darkness fell, but the *tohunga's* rites and incantations protected Tawhai-tu, and they chanted a song of lamentation and vanished in the night. I have heard the words of this song recited by old natives in more than one settlement; the names of the forest-dwelling chiefs who accompanied Whanawhana are also remembered:—Te Rangi-pouri, Ruku-pouri, Tapu-te-uru, and Ripiro-aiti.

Pirongia certainly was a perfect place of refuge for a Patu-paiarehe clan. Reliable traditions of the Waikato and Ngati-Maniapoto describe how remnants of tribes broken in war frequently secreted themselves in the recesses of the great mountains, where the convolutions of the ranges and the many well-hidden valleys were their shelter and their home until they found it safe to venture out again to the Waipa plains.

Kakepuku mountain, that beautifully symmetrical cone—an ancient volcano of bold outline (altitude 1,400 feet)—which rises on the eastern side of the Waipa a few miles from Pirongia, was another resort of the Patu-paiarehe. The old blind man Pou-pataté, of Te Kopua—one of the very few survivors of the battle of Orakau—gave me a highly dramatic narrative of his adventure with the Patu-paiarehe on Kakepuku. The fairy people did not abide permanently on Kakepuku, he said, because from ancient times the Ngati-Umu tribe occupied two fortified villages on the very summit of the mountain. The fern-grown earthworks of these fortifications are to be seen to this day; one, named Hikurangi, is on the northern rim of the extinct crater (where the Government survey trig-station now stands); the other, Te Tokatoka, is on the south side. A beautiful spring of water, a fountain on the western side near the top, supplied these two *pas*. Some distance below this spring (which flows only a short distance and then dives into the earth again) is a deep wooded hollow about half-way down the mountain side; it faces towards the south end of Pirongia; on the fern plain below is the Pokuru native settlement. This part of the peak was a favoured haunt of the fairies from Pirongia, who were accustomed to visit it under cover of the fog. They did not venture to other parts of the mountain because they saw the Maori fires burning on the summit and on the eastern and northern sides. Their path was in the drifting clouds and low-lying banks of fog, like the Irish fairy King in William Allingham's old song:—

“With a bridge of white mist
Columkill he crosses,
On his stately journeys
From Slieveleague to Rosses.”

Pou-patate's narrative was to the purport that in the days of his youth, before the Waikato War, he accompanied a *tohunga* named Panapa from Pokuru up the western side of Kakepuku, in order to procure some bush medicine for his (Pou's) grandfather Taiepa. This medicine was the juice or water contained in a certain *aka* vine, which has astringent qualities. Unknowingly they trespassed in the sacred woods of the Patu-paiarehe. They cut a number of lengths of yellow *aka* and drained the water into a bottle. Suddenly Pou heard a

terrifying sound; it was a still, windless day, but all at once the tree-tops shook, as from the passage of a strong wind, and all the leaves of the forest made a loud murmuring, swishing noise. The bush was full of small unearthly voices, and Pou's hair stood up on his head, as he described it, "like the bristles of a wild boar." When he turned to his companion the *tohunga* had vanished. Pou called to him, but there was no reply. He hurried out of the bush—now quite still again—and down to the village where he told his hair-raising tale. The susurru of the forest leaves was explained by old Taiepa; it was, of course, the sound made by the Patu-paiarehe who carried the *tohunga* away. Late that night the missing Panapa returned. He declared that he had been carried off through the clouds to Hihikiwi, on Pirongia, the abode of all the Patu-paiarehe. He called upon the spirit of an ancestor who had been a great *tohunga*, and this ancestral *wairua* came to his aid, and the fairy chiefs, Te Whanawhana and Te Rangi-pouri, consented to return the trespasser on their domain to the world of light. His chief offence, it seemed, was that he permitted his youthful assistant, Pou-patate, to chop the *aka* vines with the tomahawk. This was "*mahi tohunga*," priestly work, and should only have been done by the medicine-man himself.

The Patu-paiarehe, in a number of these fairy tales, as here, constituted themselves the guardians of sacred places, and visited their displeasure on those who neglected the rites for the propitiation of the forest deities.

THE PATU-PAIAREHE OF RANGITOTO AND TE AROHA.

An elder of Ngati-Maniapoto narrates this tradition of the Patu-paiarehe of his district, a legend into which a considerable element of the marvellous enters:—

In the days of old a chief named Rua-tane was the *rangatira* of the Patu-paiarehe tribe, who inhabited the forests of Te Aroha mountain and the wooded ranges extending thence northward to Moehau (Cape Colville). Tarapikau was the chief of the Patu-paiarehe who lived on the ranges of Rangitoto, Wharepuhunga, and Maungatautari. Now, in the days of these chiefs, a certain woman of Ngati-Matakore (a sub-tribe of Ngati-Maniapoto) went out alone into the forest at Pa-motumotu (a mountain on the west side of the Mongatutu stream, north of the Rangitoto range) to gather the berries of the *tawa* tree for food. She climbed up through the bush seeking the fruit of the *tawa*. She trespassed unwittingly on certain sacred places there, and she was seized by Rua-tane, of Te Aroha, who chanced to be visiting Rangitoto. He found her in a sacred place and he carried her off to his home on the highest peak of Te Aroha mountain. When that captive woman of Ngati-Matakore arrived at Te Aroha, she was seen by certain of her spirit relatives (*whanauunga*

wairua) there. Thereupon these relatives of hers journeyed to Rangitoto, and there they told the fairy chief Tarapikau, and made request of him that he should intervene and restore the stolen Maori woman to her home. Upon hearing this, Tarapikau immediately assembled a band of his warriors for the purpose of recapturing the woman. He sent a messenger on ahead to give secret instructions to the woman to remain close to the central house-pillar (*poutoko-manawa*) of the fairies' meeting-house when the tribe gathered there.

The war-party arrived at Te Aroha mountain; Tarapikau led them to the *pa* of Rua-tane's tribe. When daylight was near, the people of Te Aroha gathered in their house for repose. Tarapikau's men chanted an action-song in chorus, the effect of which was to steep the sleepers in profound slumber. Tarapikau then climbed on to the roof of the house, and made an opening in the thatch alongside the top of the post. The woman he sought was sitting at the foot of the post. He pulled her up through the opening in the roof, and took her away to Rangitoto, he and all his war-party, and returned her to her home and people.

When Rua-tane and his tribe awoke from their deep slumbers they saw that the woman from the Maori world had been taken away from them, and they knew that Tarapikau had taken her. This was the beginning of a quarrel and of war between the two tribes of Patu-paiarehe. So Rua-tane in his turn raised a fighting band, and set out for Rangitoto to attack Tarapikau. When that Patu-paiarehe chief observed from afar the army from Te Aroha marching to slay him, he gave orders to his warriors, and his *ope* gathered at Pae-whenua (on the north side of the Rangitoto foothills). Presently Rua-tane arrived with his war-party and ascended the slope of Pae-whenua. There he saw the warriors of his antagonist awaiting his attack; they were so numerous that the land was covered with them. When he beheld the great strength of the Rangitoto tribe, he prudently decided not to advance any further, and with all his men he retired to Te Aroha and remained there.

Then, one day, Rua-tane set forth and climbed to the extreme pinnacle of the highest range of Te Aroha, and he gazed far across the plains to the south, towards the Rangitoto mountains [fifty miles away], where dwelt his foe Tarapikau. He saw a great *totara* tree standing on the summit, and he saw Tarapikau sitting on a branch on the east side of the tree. He launched a burning spear-dart (*kopere*) at Tarapikau, who, when he saw it hurtling towards him, quickly shifted to a branch on the west side of the tree. The fiery dart hurled by Rua-tane struck the first bough on which Tarapikau had been resting and set it ablaze, and it was partly burned by the flames. The tree is still standing there, and the burnt branch, part of which is to

be seen, is known to this day by the name "Te Kopere-a-Rua-tane." Tarapikau was not killed or injured by that enchanted dart of Rua-tane.

"That," says the narrator, "was the end of the fighting amongst the Patu-paiarehe tribes. These were the direct descendants of that Patu-paiarehe chief Tarapikau: Te Ruawharo, Te Waiheru, and Hau-auru. The principal occupation of this fairy chief was the guardianship of the sacred places of his tribe, the *wahi tapu* at Pamotumotu, Pane-tapu, and Arohena. There are three chief treasures or properties of this fairy tribe on the ranges of Rangitoto—red flax, red-haired pigs, and red eels in the streams. Should a Maori person ascend to the sacred places on the ranges, one or other of these objects will be seen, and the trespasser will be seized and carried to the top of the mountain; only when he is seen by the *tohunga* can he return to his home."

The fairy army of Tarapikau is to be seen near Pae-whenua even at this day, says Ngati-Maniapoto. An array of limestone rocks and stones, lying in the fern in curiously regular formation, is the enchanted war-party; it is called by the Maoris "Te Ope-a-Tarapikau."

A very curious instance of the strong belief in the Patu-paiarehe as supernatural beings, in comparatively recent times, is contained in an account of the "Pao-miere" ritual given me by my Ngati-Maniapoto authorities. In the later days of Hauhanism in the King Country a singular cult, an offshoot of the Pai-marire religion, was originated by two *tohungas* named Rangawhenua and Karepe. At their request the Ngati-Rereahu and certain other sections of Ngati-Maniapoto erected a large prayer-house of a peculiar design. It had two ridge-poles, crossing each other at right angles, and there were four doors, each facing a cardinal point of the compass. This cruciform house was built at Te Tiroa, near Mangapeehi, at the foot of the Rangitoto ranges, and in it the *tohungas* promulgated the new faith, called the "Pao-miere"—a phrase signifying chants to render an enemy powerless. The main purpose of the religion was to combat Makutu or witchcraft, which had caused many deaths. The *karakia* to avert these evils and to slay the workers of *makutu* were given me; they show a reversion to the ancient religion. Another object was to propitiate the Patu-paiarehe of Rangitoto and to cause them to remain in their ancient haunts as guardians of Ngati-Maniapoto and so preserve the Maori country for the Maori people.

The attitude of the "Pao-miere" priests towards the Patu-paiarehe was the converse of that attributed to a certain dour Old-World *tohunga*, the Reverend Ezra Peden, of whom Allan Cunningham wrote in his "Traditional Tales" of the Scottish Border:—"He turned loose many Scripture threatenings against those diminutive

and capricious beings the fairies, and sought to preach them from the land. He prayed on every green hill, and held communings in every green valley. He wandered forth at night, as a spiritual champion, to give battle to the enemies of the light. The fairies resigned the contest with a foe equipped from such an armoury, and came no more among the sons and daughters of men."

THE FAIRY MOUNTAIN MUNGA-ROA.

The "fairy-mountain" of the Lower Waikato Maoris is Maunga-roa, a sharp-topped volcanic peak about a thousand feet in height, which rises to the east of the Razorback Ridge, not far from Pokeno. This mountain, according to Tohikuri, of Ngati-Tamaoho, is the sacred omen peak of that sub-tribe of Waikato. It was regarded with a veneration almost equal to that with which the Taranaki Maoris view their snowy mountain. It is not only a *maunga-tohu-ua* ("rain-propheying mountain"; the local weather-glass), and a *maunga-hikonga-uira* ("lightning-flashing peak of omen"), but it is the haunt of the Patu-paiarehe, whose forms are sometimes seen on its summit and sides on days of cloud and mist. "There forms are seen like giants in the fog," says Tohikuri. "Many strange portents, such as armies contending in the fog, were seen on the height of Maunga-roa in the days just before the war (1863), when Waikato were awaiting the coming of the troops. Nor was it only the *tohungas* who beheld these signs and omens and the apparitions of the Patu-paiarehe. All the people of the Lower Waikato, near Pokeno, within sight of Maunga-roa, beheld these figures and armies of the mist, also forts of the Pakeha, and even the image of a steamboat in the fog, and it was but a few days after this portent was observed that the first steamer ever seen on the Waikato [the gunboat "Avon"] entered the river."

THE PATU-PAIAREHE TRIBE OF NGONGOTAHA.

The partly wooded mountain Ngongotaha, rising above the southwest shore of Lake Rotorua, was the principal haunt of the Patu-paiarehe people in Rotorua country. The fairy *pa* was at the Tuahu-o-te-Atua, on the summit of the mountain, and there were also fairy villages on the neighbouring range called Te Raho-o-te-Rangipiere, and at Whakaeke-tahuna, an earthwork-defended *pa* at the foot of the mountain on the northern side, near the Waiteti stream. The old man Tohe-te-Matehaere, of Weriweri, Waiteti, whose *hapu* of the Arawa is Ngati-Ihenga, speaks as follows on the subject of these fairy mountain-dwellers:—

"The name of the tribe of Patu-paiarehe at Ngongotaha and other places in this neighbourhood was Ngati-Rua, and the chiefs of that tribe, in the days of my ancestor Ihenga, were Tuehu, Te Rangitamai, Tongakohu, and Rotokohu. The people were very numerous;

there were a thousand or perhaps many more on Ngongotaha. They were an *iwi atua* (a god-like race, a people of supernatural powers). In appearance some of them were very much like the Maori people of to-day; others resembled the *pakeha* (or white) race. The complexion of most of them was *kiri puwhero* (reddish skin), and their hair had the red or golden tinge which we call *uru-kehu*. Some had black eyes, some blue like fair-skinned Europeans. They were about the same height as ourselves. Some of their women were very beautiful, very fair of complexion, with shining fair hair. They wore chiefly the flax garment called *pekerangi*, dyed a red colour; they also wore the rough mats *pora* and *pureke*. In disposition they were peaceful; they were not a war-loving, angry people. Their food consisted of the products of the forest, and they also came down to this lake Rotorua to catch *inanga* (whitebait). There was one curious characteristic of these Patu-paiarehe; they had a great dread of the steam that rose from cooked food. In the evenings, when the Maori people living at Te Raho-o-te-Rangipiere and other places near the fairy abodes opened their cooking *hangis*, all the Patu-paiarehe retired to their houses immediately they saw the clouds of vapour rising, and shut themselves up; they were afraid of the *mamaoa* (steam).

"The Patu-paiarehe who lived on Mount Ngongotaha had no water-supply close to their *pa*; the mountain is a very dry place, at any rate near the summit, Te Tuahu-o-te-Atua. So the women had to come down a long way to draw their supplies from a spring of water under the northern cliffs, near the side of the Kanae spur (the ancient sacred burial place of Ngati-Whakaue), whence they carried water up the mountain in *taha* (calabashes). It was up on these slopes that my ancestor Ihenga, some twenty generations ago, was given a drink of water by a Patu-paiarehe woman, while he was out exploring the mountain, hence the name Ngongo-taha, the meaning of which is to drink water from a calabash (also the wooden mouth-piece of the drinking-vessel)."

From Taua Tutanekai Haerehuka and his wife, Huhia, who live at Wai-o-Whiro, a stream that issues from the northern base of Ngongotaha, comes this poetic legend of the same Patu-paiarehe community:—

"When the Maoris many generations ago set fire to the fern and forest on the slopes of Ngongotaha and destroyed much of the vegetation even up to the borders of Te Tuaha-o-te-Atua, there were great lamentations among the fairy tribe, and they wept for their mountain devastated by the fires of the strangers. Most of them departed from their ancient haunts and migrated northward to Pirongia and to Moehau (Cape Colville), on the persuasion of the chief Rotokohu. This song of farewell was chanted by the other

principal chief, Tongakohu, before he left his beloved mountain for ever :—

(Translation.)

E muri ahiahi	Night's shadows fall ;
Ka hara mai te aroha	Keen sorrow eats my heart,
Ka ngau i ahau,	Grief for the land I'm leaving,
Ki taku urunga tapu,	For my sacred sleeping-place,
Ka mahue i ahau	The home-pillow I'm leaving,
I Ngongo' maunga	On Ngongo's lofty peak,
Ka tu kau noa ra.	So lone my mountain stands
Te Ahi-a-Mahuika	Swept by the flames of Mahuika,
Nana i tahu mai-i.	I'm going far away,
Ka haere ai au ki Moehau,	To the heights of Moehau, to Pirongia,
Ki Pirongia ra e,	To seek another home.
I te urunga tapu—e.	O Rotokohu, leave me yet awhile,
E Te Rotokohu e !	Let me farewell my forest shrine,
Ki ata akiaki kia mihi ake au	The <i>tuahu</i> I'm leaving.
Ki taku tuahu ka mahue iho	Give me but one more day ;
nei.	Just one more day and then I'll go,
He ra kotahi hoki e,	And I'll return no more !
E noho i au ;	
Ka haere atu ai e,	
Kaore e hoki mai,	
Na—a—i !	

“Yet there are still fairies on Ngongotaha,” says Huhia. “On dim and cloudy days, and when the mists descend and envelop the mountain side, the thin voices of the Patu-paiarehe people may be heard, high up on the mountain, and also the music of their flutes (*putorino*). It is not well to go out hunting wild pigs on the mountain slopes at such times.”

In the heart of the island there was a Patu-paiarehe chief or *atua* of wonderful powers (says Pou-patate) of Ngati-Maniapoto; his name was Te Ririo and his homes were Tongariro and the Kaimanawa Ranges.

Albinos were said to be the offspring of Maori women and Patu-paiarehe lovers. There was an Albino woman living near Kihikihi some thirty years ago; the blue tattoo on her chin and lips made a singular contrast with her unnaturally white skin and her flaxen hair.

THE SOUTH ISLAND PATU-PAIAREHE.

In the South Island of New Zealand the sterner character of the scenery tended to provide grim legends of the *maero*, or *maeroero*, the wild men and giants of the mountains, rather than folk-talk of the Patu-paiarehe. Nevertheless, many places are indicated by the old

people of Ngai-Tahu and Ngati-Mamoe as ancient haunts of the fairy tribes. Hone Taare Tikao, of Rapaki, pointed out to me the following volcanic heights above Whanga-raupo (Lyttelton Harbour) and on Banks Peninsula as the old-time homes of the Patu-paiarehe.

Poho-o-Tamatea ("Tamatea's Breast"), the remarkable sugarloaf of rhyolite, 1,400 feet high, immediately behind Rapaki Bay; Te Pohue, between Purau and Port Levy; Hukuika Peak, between Pigeon Bay and Little River; Te U-kura ("The Red Cloud's Resting-place") near Hilltop, Banks Peninsula; and the high, rocky peaks which command Akaroa—Pu-Waitaha, or French Hill; O-te-hore, above French Farm; O-te-patatu, Tara-te-rehu, and Otaki (Brazenose), all pinnacles of the range overlooking the town of Akaroa, and lastly Tuhiraki, the "Sky-pencilling" peak, which the French of old named Mount Bossu, on the southern side of the harbour. All these craggy peaks of Akaroa were the *pas* and sacred places of the Patu-paiarehe.

"On quiet, cloudy days," said the old legend keeper of Rapaki, "our *kaumatuas* could often hear the thin voices of the tribes of the mist, crying out to each other and singing fairy songs and playing plaintive music on their wooden and bone flutes, the *putorino* and the *koauau*. They were heard also on windless nights when sounds carried far; and our people were careful to avoid the hills at such times as they imagined the Patu-paiarehe would be abroad."

O-te-patatu, the height called by the Akaroa *pakehas* Purple Peak (altitude about 2,000 feet), and is noted in Ngai-Tahu legend as a place where both Maori and Patu-paiarehe were accustomed to hunt the *titi* or mutton-bird. But the fairies, according to my friend Tikao, took an unfair advantage and slaughtered the *titi* in such numbers, in a most unfairy-like manner, that presently the fishy petrels became extinct in that locality. A woman of the Ngai-Tahu and Ngati-Mamoe, at Akaroa, who was said to have had a fairy lover, thereupon composed and chanted this song:—

'Titi whakatai aro rua
E hoki ra koe
Ki O-te-Patatu,
Ki te pa whakatangi
Ki te koauau,
Ki tauwewe ai
E raro i au—e!

(Translation.)

O *titi* bird of the sea,
Bird of the hill-top cave,
Return to O-te-Patatu,
To the lofty dwelling
Where the sweet sounds are heard,

The sound of the fairy and flute,
The music of the mountains
That thrilled me through and through !

The soft and plaintive music of the fair-skinned tribes of the mountains is described as sweeter by far than the "Whakatangitangi," the "making-sound-upon-sound" of the Maori flute-players. Distance, aided by imagination, no doubt lent it enchantment.

A Ngai-Tahu *kaumatua* says the earliest inhabitants of the South Island were the Hawea, who came in a canoe from the west or north-west; they were different from the Maori. Their skins were ruddy or copper-coloured (*kiri-puwhero*). They may have been the ancestors of the Patu-paiarehe.

The Takitimu mountain range in Southland, is said to be haunted by a *wahine*, a fairy woman, one Kaiheraki, described to me by Hone Te Paina, of Oraka, Foveaux Strait, as a *wahine tawhiti* of great beauty. Her figure, or apparition, is sometimes seen on cloudy days moving along the side of Takitimu.

The olden belief that some of the mountains of the south were the homes of fairy people of gigantic dimensions is capable of a simple explanation. The alpine giant was the antipodean spectre of the Brocken, surveyors and climbers on the Southern Alps, and sheep-musterers on the foothills have observed enormously exaggerated shadows, produced under certain atmospheric conditions, when the sun is shining through the mist no doubt. Maori explorers of the ancient times encountered this startling phenomenon, a huge, shadowy figure that loomed awfully through the mist and seemed to stretch out its huge arm to seize the traveller.*

* Sometimes also a "sun-dog," or miniature rainbow, encircled the figure's head, to the further mystification of the Maori. My old West Coast acquaintance, the late Charles Douglas, one of the pioneer explorers of South Westland, in describing some of his curious experiences in the Alpine country, advanced the interesting theory that the halo painted by medieval artists of Europe around the heads of their saints, originated in the "sun-dogs" which, sometimes on foggy mornings, were observed encircling the heads of climbers in the Italian Alps.

NOTES ON TONGAN RELIGION.

By E. E. V. COLLOCOTT.

PART I.

THE Tongans, in common with other Polynesian peoples, have a fairly elaborate theogony, narrating the birth of great gods of Sky, Earth, Sea, and Underworld; who are in their turn, in varying degree, responsible for Tonga and the adjacent island groups, i.e., the known world. In the beginning there seem to have existed the sea and the spirit-world, Bulotu. In this primordial ocean sea-weed and soil came together and floated away to Bulotu, but thereafter separated. Between them appeared a rock called Tonua-a-Futuna, of which were born four pairs of twins, male and female, named respectively Biki (Sticky, Adhesive) and Kele (Soil); Atungaki (Thrown by the hand) and Maimoa-a-Longona (Plaything of Longona); Fonu-uta (Land Turtle) and Fonu-vai (Sea Turtle); and Hemoana (Sea Wanderer) and Lube (Dove). Hemoana is a well-known deity found in the sea-snake (*tuku-hali*) of whose origin another account is also given, associating him more particularly with the island of Eua. This will be referred to subsequently. Each pair of twins, with the exception of Hemoana and Lube, married within itself, and begot progeny. The first child of Biki and Kele was a son, Taufulifonua (Oversetter of Lands, or War the Oversetter of Lands), followed later by a daughter, Havea-lolo-fonua (Havea of the Underworld). The second and third pair of twins begot each a daughter, named respectively Vele-lahi (Great Desire?) and Vele-jii (Little Desire?). At this point in the story intervenes the creation by unrecorded means of a land Tonga-mamao (Distant Tonga), by Biki and Kele as a home for their two children, Taufulifonua and Havea-lolofonua, to whom was born the important deity Hikuleo (probably Echo). Tradition is not quite certain as to whether Hikuleo were a god or goddess, but the general suffrage seems in favour of the female sex. The two other females of this generation, Vele-lahi and Vele-jii, were also mated with Taufulifonua, and became the mothers respectively of Tangaloa and Maui. Tongan tradition speaks of four Tangaloa, namely, Tama-bouli-alamafao (Child of the Dark when Dawn is near), Eitumatubua, Tangaloa-tufunga (Tangaloa the Craftsman) and Tangaloa Atulongolongo.

Tangaloa the Craftsman would seem to be the especially representative type, as Tangaloa was the god of carpenters, who before eating used to throw a small piece upwards, saying, "for Tangaloa." The plover is sacred to him, that being the shape in which he visited earth, Tangaloa Atulongolongo being the member of the family spoken of as paying such visits.

The Maui, too, are regarded as a group rather than as a single god. The stories mention Maui-loa (Long Maui), Maui Buku (Short Maui), and Maui Atalanga, who is the father of Maui Kijikiji, the most famous of the Maui, noted for his mischievous disposition, for his immense strength, and for the priceless boon he bestowed on mortals in stealing fire from the Underworld and bringing it up to earth. His father Atalanga, too, performed the signal service of thrusting the sky up high above the earth. Previously men had to go on all fours like the beasts, but as the price of a drink of water which he begged from a woman in Vavau he raised the sky to its present elevation. Atalanga is associated with Kijikiji, but always in a subordinate role, in a number of exploits which rid the world of certain dangerous animals and plants, especially notable being the great man-eating dog of Fiji. This feat is also credited to the hero Muni of the Torn-eye. Muni's mother was thrown into the sea before his birth, and the child was cast ashore on the island of Lofanga in Haapai, where a plover pecked at his eye as he lay on the beach. Hence the sobriquet of Torn-eye. In the case of both Maui's and Muni's adventure with the man-eating dog, the hero slays the monster and then dies himself; Maui in grief that the beast had devoured his father, and Muni because this fate had overtaken his devoted Fijian henchman. The bones of the Maui, father and son, became the father, by a Fijian woman, Sinailele, of a still mightier hero, Tui-motuliki, who came to Tonga, and was the progenitor of a line of gentry in attendance on the Tui Tonga. Legend mentions also another Maui, Maui Motua (Old Maui), who appears as the father of Maui Atalanga, and the guardian of the fire stolen by Kijikiji from the Underworld.

Between Hikuleo, Tangaloa, and Maui were divided Bulotu, Sky, and Underworld. Hikuleo received as her portion Bulotu (the Polynesian Paradise), abode of the souls of chiefs and great people. To Tangaloa was assigned the Sky, and to Maui the Underworld. To the fourth pair of the original twins, Hemoana and Lube, were given the Sea and the Land and Forests. Hikulea was bound by a great cord, one end being held by the Tangaloa in the sky, and the other by the Maui in the Underworld. The earth would have been destroyed by a visit from her, hence the precautions to keep her at home.

Especially connected with the Tangaloa is the plover, and embodied in this bird one of them was wont to visit the earth. His visits commenced before the creation of the islands known to the Tongans.

In the Tongan Group the islands of Ata and Eua, and probably Euaiki (Little Eua) were first created. Eua was formed by Tangaloa, the craftsman, pouring down into the sea the scraps from his work-shop. At about the same time as this truly magnificent use was being made of the shavings from the bench of the craftsman god, Ata slowly made its appearance above the sea. On Ata were born the first men, three in number, formed from a worm bred by a rotten plant, whose seed was brought by Tangaloa from heaven. These three were afterwards provided by the Maui with wives from the Underworld. The well-known fishing expedition of the Maui hauled to the surface many of the remaining islands known to the early Tongans.

Later Maui Atalunga and Maui Kijikiji came up from the Underworld and settled at Koloa in Vavau, where a temple of Maui stood up to the time of the introduction of Christianity. Tradition is not quite consistent at this point. Atalunga married a woman of Vavau, whom one account represents as the mother of Kijikiji, who yet is regarded in other accounts, probably the most usual and authoritative, as having been a member of the expedition which fished up Vavau, and various other parts of Tonga, Samoa and Fiji. The whole question of the position of the Vavau of myth has an interest and difficulty not unlike that attaching to the Hawaiki series of place-names. Tregear, in his "Maori Comparative Dictionary," says (s.v., Wawau), "There is reason for thinking that Vavau in the Friendly Islands is not the mythological Vavau or Wawau; the name has been localised anew all over the Pacific." It is uncertain whether there will be ever complete enough information to make definite statement possible.

In spite of the widespread recognition of these major deities the practical affairs of life apparently did not so much compel resort to them as to a number of gods whose cults were in some cases nation-wide, and in others confined to different localities, or more strictly to various groups of people. The greater cults are always especially associated with chiefs and great gentlemen attendants of chiefs, who are their people's representatives before the gods as in more mundane affairs. In fact the deference and observances paid to the chiefs, and particularly to the Tui Tonga, would seem to be a very practical part of the ordinary man's religion. The attribute of chieftiness, of which the Tui Tonga was the human fountain-head, was essentially a thing sacred and of those things which men regard with religious awe. Chieftiness is, in its origin, a gift of the gods, Ahoeitu, the first Tui Tonga, being the son of Eitumatubua, the Lord of Heaven, and a human mother. Although the gods of which one hears were worshipped by chiefs and larger or smaller groups, this does not mean apparently that almost any object might not be adopted as sacred by a man and his household. There is a gradation in the divine hierarchy

from gods of populous tribes down to deities the private possession of a very few. Naturally, the gods of which one is best able to glean information are those whose devotees were fairly numerous. At the best all that we can get to-day is probably only a glimpse at the old pantheon. But this remnant is doubtless typical, and furnishes a fair idea of the beliefs of old Tonga, as well as interesting parallels with other parts of Polynesia.

The apparatus of worship consisted of a temple, apparently in some instances situated amongst trees just outside the village. Too much must not be made of this, however, as the villages which one sees to-day are of modern growth, and in earlier days the population was more scattered. There was at least one sacred grove. In the temples were kept sacred objects, such as war weapons, stones, pieces of wood, more or less roughly carved, and often painted with yellow turmeric. Several fine mats were indispensable, carefully preserved to be spread for the reception of the visiting god in the same way as a household brings out its good mats for a distinguished mortal visitor. At times of worship these mats were spread, and the priest sat either on or beside them, whilst the sacred objects of the temple were displayed on the mats, particularly, if possible, the animal or what not which was specially sacred to the god to whom the appeal was being made. The role of the totem was to act as a vehicle whereby the god might bring himself into physical relation with the material surroundings of human life. The Tongan words used to express the presence of the god in the object sacred to him signifies his "coming in" it, or "using it as a boat." These material objects are seldom, most probably never, the god himself. This, however, is by now so much a commonplace as scarcely to need restatement in the case of any particular people. Not less was the god actually present in the inspired priest. Evidently there were others outside of the regular priesthoods who were liable to inspirations. To the present day some forms of sickness are believed to be due to demonic possession. So far as my personal observation in Tonga goes possession seems now to be always maleficent, but a native connected by blood with Fiji affirms that in that group there are exemplary and devout Christians who receive helpful accessions of divine influence from sources not usually included in any scheme of orthodox theology.

There were priests or priestesses connected with the various cults, who acted as the mouthpieces of the gods, and whose frenzied inspiration seems to have been the really important part of the divine manifestation. There are asserted to have been deities without any sacred animal or other object, but the accuracy of this statement is doubtful. The trembling body, foaming mouth, and wild eyes of

the inspired priest have been more than once described. Very few contemporary Tongans have witnessed the performance, but I have been fortunate enough to hear from a very intelligent elderly chief a graphic description of the inspiration of a priest which he witnessed in his boyhood. This was in one of the last retreats of the old worship, and the wild awe of the scene, enhanced by the darkness of night, and a double row of lights at the end of which the priest sat, looking down a lane flanked on either hand by fire, has left an indelible impression on the old gentleman's mind. Amongst other things he noted the voracious appetite of the priest, who was a Fijian of ordinary stature, but who, under the influence of the divine frenzy devoured a great bunch of bananas or plantains. The native theory is that the inspiring god in some way eats the food. Another extraordinary circumstance was the manner of his speech. Usually this Fijian spoke bad Tongan in a small weak voice, but during his inspiration his voice was rich and full, and his utterances couched in eloquent and faultless Tongan, "like a Belehake," as the native idiom has it.

The appetite of the priest, to which the natives nowadays sometimes make caustic reference, seems to have been a fairly constant factor or inspiration, but presents of food, an indispensable accompaniment of a ceremonious visit to a chief, would naturally be taken by worshippers waiting on their god. *Kava*, always presented to a chief on a ceremonial occasion, was also taken to the gods. The initial rite of worship was a *kava* drinking. A ceremonial *kava* drinking is a presentation to some person, usually the greatest chief in the gathering. If a number of people pay a visit to a chief they take *kava* to him, some of which will be prepared and drunk then and there, though all may not share in it. The visiting party and the chief to whom the visit is made, with his retainers, will drink together, precedence in drinking being strictly observed in accordance with rank, although the order is not a merely numerical one; for example, the third bowl is very commonly the most chiefly of all, and even further down, the fifth or seventh, etc., may take precedence of those earlier in the list. The due ordering of these matters is one of the things in which the chiefs' *matabules*, or gentlemen attendants, are expected to possess expert knowledge. Another prized qualification of a *matabule* is a full clear voice with which to call, in a kind of loud intonation, the person to whom the bowl is to be taken, the number of baskets of food presented, to whom the several portions are to be taken when the distribution is made, and the like matters. The chief to whom the *kava* drinking is a presentation is marked by his having the most chiefly bowl, commonly, though not always, the third, taken to him to drink, and a slight change in the words with which the *matabule* calls that bowl. In the case of the *kava* drinking with which

a visit to a shrine commenced, the ceremony was a presentation to the god, and the priest, as his representative and vehicle, had the precedence. *Kava* is commonly drunk out of coconut-shell cups, but visitors to the gods were wont, apparently, to use cups of folded banana leaf. These are obviously more ceremonious than the coconut-shells, as they were used in 1918 at the important native ceremony in connection with the installation of the present Queen. I obtained possession of several of the cups used on that occasion, but unfortunately banana leaves are not very durable, and they have long been reduced to pieces of dried leaf, amongst which destructive insects have begun their work.

In passing it may be remarked in connection with *kava* that personal experience in Tonga has shown me nothing to justify the epithet "intoxicating" so often applied to this root. *Kava* drinking prolonged far into the night produces a very dull Tongan next morning, but bad hours would be enough in itself to account for at least a good deal of the drowsiness, and if there be a residuum directly caused by the absorption of large quantities of *kava*, as is quite probable, it does not seem rightly stigmatised as intoxication. Excessive tobacco smoking would produce much the same effect, as indeed would excess of almost any kind. Seeing how widely the *kava* is termed intoxicating by competent observers in other groups, I can only suppose that the suggestion which I have heard put forward, that the Tongans drink the root in a more advanced stage of maturity than the peoples of some other islands may be correct, and that the green root has more pronounced effects.

The priest, then, duly primed with the cheerful cup, and with the tangible evidence before him that the god's hunger will be satisfactorily appeased, proceeds to work himself into a condition suitable for the reception of deity. There are living to-day representatives of an old priestly family, of a highly strung nervous disposition, exhibiting in all probability characteristics that caused their forebears to be revered as channels of divine communication. A present-day member of the family has distinguished himself by intrepid and successful missionary pioneering in the Solomon Islands.

The worshippers usually resort to the gods for information concerning risky undertakings, such as war, and for deliverance, or protection, from the disasters that commonly afflict our life, such as sickness or bad seasons, caused by drought or hurricane. There seems to have been no special god of war, but for guidance in this important undertaking each tribe referred to its own god, the indications of the god's pleasure being given in some instances at least by movements of the clubs or other war weapons with which the shrine was provided. If the weapon from which the auguries were sought refused to budge that was an indication of the god's desire for peace.

Sickness was regarded as a sign of divine disfavour, as it frequently is to-day. Christianisation has to a certain extent meant the shifting of old conceptions to a new set of supernatural beings. Some illnesses are regarded as possession by a maleficent sprite, who can be massaged and pummelled out of the system by a skilled practitioner. Of the old gods some had their specialities, much as mortals have, though the range of functions was generally very wide.

Often, especially in prayers for the healing of sickness, bodily mutilation was resorted to as a sacrifice, and in extreme instances a victim was slain. Mariner describes the sacrifice of a little girl in the hope that the god would be pleased to restore the great Vavau chief Finau to health. There is still living a man whose mother saw, and described to him, the strangling of a man as an offering to the important god Bulotu Katoa to ensure the recovery of a great Tui Haatakalaua chief. The victim, with his two executioners, got under a large piece of native cloth, which was held down by people standing on the edges. The unfortunate man was strangled and then taken to Bulotu Katoa's shrine, and two days later the chief on whose behalf all this trouble was taken breathed his last. There was a similarly unsatisfactory ending to Mariner's story of human sacrifice. One informant tells me, in reference to such sacrifice to the god Toko-i-Moana, that the persons expected to mutilate their little fingers were the family of the brothers of the sick person's mother. (Such terms as brother and mother are misleading if understood in the English sense. For instance, mother and mother's sister, including certain female cousins, are all called by the same term, and the system is followed through to its furthest discoverable limits). I have no doubt that these were the persons generally expected to undergo this altruistic operation, as they represent the branch of the family over which one enjoys superiority. I am told that amongst an earlier generation of Tongans it was comparatively rare to find anyone who lived a long life with both little fingers intact. There is still living an old gentleman who has lost in this way the top joint of his right-hand little finger. But he is now a curiosity, so much so that one can hardly begin talking to a native to-day on those topics without presently seeing him lift up his right hand and start truculently feeling his little finger with his left hand. All the while you see in his face the eager expression of a man who has something he wishes to ease his mind of, and at the first opening comes the inevitable query, "Do you know so-and-so?" As I happen to know the old gentleman fairly well, and have shaken the mutilated hand, the sacrificial digit has lost something of its novelty. However, the owner of the finger is far advanced in life, and in the ordinary course of nature it cannot be very many years before this, one of the few remaining links with the old order, will be beyond the possibility of observation.

From my conversations with the Tongans I am not quite sure where the votaries and the priests sat during consultation of a god, but think that the people would sit round at a respectable distance on the green sward in front of the temple, and the priests would sit either just within or without the doorway. Descriptions seem to point to some such arrangement as this, and it is rendered almost certain by its thorough agreement with universal custom in the paying of a ceremonial visit to an important chief. It is hardly necessary to add that all references to the gods were couched in the most deferential language, terms being employed which were applied to the Tui Tonga and the Tamaha alone amongst mortals, though used now of the constitutional king. Such words are naturally used to-day of the Deity in Christian worship.

Another common mark of deference in approaching a superior is the wearing of a mat about the waist, girt on with a cinnet-rope belt. This addition to the dress, called a *taovala*, is universally worn at the *fono*, or assemblies where the people are gathered together to hear the will of their chiefs, or of the government, or when approaching a great chief, especially to ask a favour. It is also worn at funerals. Undoubtedly it was worn by the people approaching one of the ancient gods. A mark of still deeper humility is a wreath of the leaves of the *ifi* (*Inocarpus edulis*, Tahitian chestnut) round the neck. This badge of deference was used, for example, by supplicants suing for their lives. To sit with the head bowed, and these leaves round the neck, was the strongest possible expression of humility and entreaty. Whether it were a common adjunct or not of worship I do not know, but it would seem highly probable that it was employed at all events on occasions of great stress. Mariner describes it as being worn on a certain occasion in entering a temple, but in this instance the wearers were pleading for their lives to a great chief.

Naturally the gods varied in power and influence. Some were resorted to by the whole nation; others were the gods of powerful chiefs and their tribes and clans, whilst others enjoyed a more limited prestige, their devotees being the little group of allied households which forms the usual social unit. There was nothing to prevent a man's setting up a tutelary deity of his own if he were so disposed. The number of the gods, moreover, was liable to constant augmentation by the deification of the illustrious or well beloved dead. A notable instance is Fakailoatonga, a chief related to Finau, of Vavau. In his life-time Fakailoatonga was a famous warrior, and subdued, or at least over-ran, a large part of Tongatabu, "but he was a leper." For long he was ignorant of the nature of his malady, and his friends sedulously refrained from reference to it. But one day a companion told him the ghastly truth, and Fakailoatonga, in his disgust, buried himself alive. After his death he was elevated to the goddage. In the

period of which we have information totemism has given way to a more highly developed polytheism, but there are indications that the development was by way of totemism. There are the usual restrictions on the eating of the sacred animal, though some fish which enjoyed a certain amount of sanctity were used for food by those in whose eyes they were sacred. The whole question of fishing was edged about with *tabus*, the consideration of which would lead us too far afield from the matter in hand. But I have not yet been able to positively ascertain whether the species of a fish in which a god was actually embodied was ever eaten by his devotees. For instance, there is more than one shark deity, but I know of only one clan who refrained from eating shark from religious motives. The two most famous shark gods manifest themselves in sharks which are not used as food, and, are in fact altogether exceptional, and probably purely mythical fish. Putting aside a few fish, which, if not actually the vehicles of gods, were at all events the subject of special *tabus*, the prohibition of the eating of the sacred animal is general and clear. A highly respected native minister of the Methodist Church informs me that to this day he gets a headache if he eats the sacred animal of his clan, though it is esteemed a delicacy by those who have the good fortune to be exempted from the *tabu*, and probably most who are not.

There is an old story which is perhaps a fragment from an ancient and forgotten body of lore in which the totem plays an important part in the impregnation of the woman of his clan. The tale of the birth of the lovely Vae, who became so beautiful that there was not her equal in the whole of Tonga, relates that during her mother's pregnancy the food for which she craved was the rail. The idiom used to express such cravings of a pregnant woman might be translated with strict accuracy, so far as the form of expression goes, as the food by which she was pregnant, or had conceived. The present day Tongan, however, uses the expression without any idea of pregnancy having been caused by the object in question, but merely as indicating the fastidious liking of a delicate woman for a special food. The god of Vae's father was the dove, and before the mother had given birth to her child the parents embarked on a voyage, taking with them the dove god. On the way the expectant mother, in her longing for her favourite dish, asked her husband for a rail. He, rather exasperated at so unreasonable a request out at sea, screwed the neck of his god and gave his wife a meal of dove. Being compelled by stress of weather to put in at an island, the mother there gave birth to her child, which to her disgust was marked on the face by the dove's head. In her chargin at this disfigurement she abandoned the infant, a little girl, at the foot of a tree when the voyage was resumed. The remainder of the story, telling of the child's adoption by a couple on the island, the disappearing of the

mark as she grew, and of the wonderful beauty which made her the wife of one Tui Tonga and the mother of another, does not concern our present purpose. It seems, too, that women became pregnant by bathing in a pond sacred to the god Tui Haafakafonua.

Tattooing has largely fallen into disuse amongst modern Tongans. Indeed some seem to be uncertain whether it be a thing of home growth, or an exotic introduced from Samoa, where it is still extensively practised. It is undoubtedly certain, however, that tattooing was common in Tonga at least a century ago. So far I have been able to find only one instance where the markings had a clear totem or religious significance, namely in the tattooing of the bird called the *kalae* (a rail) on the throat of the priest connected with his worship. Something more will be said later about the individual gods, but the people who held the *kalae* sacred were in the habit of tying together a bunch of these birds, and taking it about with them. Such a bunch of sacred birds was tattooed on the throat of the priest. In general the artists who performed the operation of tattooing chose their designs in accordance with their individual notions of beauty, and gained reputation by the artistry of their work. Although most of the gods had their sacred animal, or other object, it is not certain whether this was quite universal, there apparently being deities whose manifestation was merely through their priests; but a negative is ever hard to prove, and after hearing in one quarter that a particular god had no sacred animal one may later stumble on an informant able to supplement his previous information. There are also cases where it is remembered that a particular animal was sacred, but nobody seems to know to what god. However, from time to time there may come opportunities to rectify some at least of the gaps in the tradition.

The best illustration of what I have been so far able to gather about the old Tongan deities can be given by setting forth what my informants have told me. These notes make no claim to completeness, and fuller information may supplement, or correct, much of what follows. It is, however, probably a fair sample, giving generally correct outlines of the native's outlook on his religion, however inadequate it may be in details. Unfortunately the time when reliable information can be gathered about many matters interesting to the student of primitive practices is fast slipping away. There are living to-day very few Tongans able to give a trustworthy and full account of any part of the older faith, and of those who, from motives of patriotism or intelligent curiosity, have been interested in hearing and remember what they could of their people's past, hardly one has himself witnessed anything of the ancient practices. Where possible both the names of the gods and of their sacred objects have been given, but there are instances in which one or the other has been forgotten by the Tongans with whom I have discussed these matters.

II.—INDIVIDUAL GODS.

Bulotu Katoa. Bulotu was the Tongan Paradise. As already related its chief deity was Hikuleo, but it was the home also of spirits of the departed, evidently only of chiefs and great people, to whom perhaps some sort of worship was paid. Sometimes one hears of a being called Tui Bulotu, i.e., King of Bulotu, but of him I have been able to learn nothing. Mariner calls him a minor god of the sea and of voyages, and protector of Finau's family. Tuivakano, the Premier of Tonga, suggests that some of the gods mentioned by Mariner are really the illustrious dead. In spite of the name Tui Bulotu there does not seem any reason to disturb the sovereignty of Hikuleo in Bulotu, home of wondrous plenty, of the life-giving water, Vai-Ola, Water of Life, into which the spirits of the dead seem to have been dipped to restore them to life and the power of enjoying the delights of their paradise, and of other marvels.

Bulotu Katoa, i.e., the whole of Bulotu, was the grandiloquent name of a great deity whose principal shrine was at Boha, in the eastern part of Tongatabu. This eastern district, though not now the seat of the capital, is the chiefly centre of the ancient polity, the residence of the Tui Tonga, the Tui Haatakalaua, and other great lords. To Bulotu Katoa the whole of Tonga resorted, the Tui Tonga alone staying at home. I have heard him spoken of as the god of the great warrior chiefs, the Tui Kanokupolu, who in process of time and change supervening on the coming of the European have displaced the Tui Tonga, but the real position seems rather to have been that whoever for the time being was most powerful, whether the Tui Kanokupolu or another chief, took the lead in national supplication to this great god, to avert the calamities of hurricane, drought, and famine. As a matter of fact Kuku, a very ancient and blue-blooded chief, was most intimately associated with the worship of Bulotu Katoa, and two related chiefs, Tamale (the present holder of this title has given me the best information about this and many other matters; his repute as a depository of ancient lore is probably more widely recognised than that of any living Tongan), and Ma'olo distributed the offerings brought to the god. The name of the priest was Takahi. When *kava* was presented to Bulotu Katoa the Tui Kanokupolu sat with the ring of outsiders at a distance from the *kava* bowl and the leaders of the ceremony.

The dog was the sacred animal of this god, and during his worship a dog lay at the side of the priest. It was customary to use the word *kuli* (dog) in names of Nuku's family. There is a proverbial expression pretty closely parallel to our English "Let sleeping dogs lie," which is said to have had its first application to the dog of Bulotu Katoa.

This was not the only god to whom offerings were made to ensure immunity from hurricane, but he seems to have had some especially close connection with the winds, as it is said that he has on occasion brought the people to cannibalism with his destructive hurricanes. A story is told of the heroic chief Takai, who was a match for his gusty majesty. Takai challenged Bulotu Katoa to a trial of strength, defying him to destroy a house which he should build. So the house was built strong and taut and the god invited to do his worst. Bulotu Katoa blew with all his might from the north. The house stood. The god veered round to the south. This was too much for Takai's workmanship, and the structure was demolished. Nothing daunted, Takai collected from all parts of the country beams of the hard wood called *ngeji*, and tried again. The god was invited to try his strength on this second building, but though he employed his greatest hurricanes it was in vain, for Takai's house withstood his every attempt.

It was to Bulotu Katoa that the man strangled under the piece of native cloth mentioned above was offered. This god is also brought into interesting connection with the murder of Tubou Niua by Tubou Toa, of which an eye-witness' account is preserved by Mariner. The two sons of Tubou Niua, Lasiki and Tubou Toutai, fled to Lakepa. In course of time 'Taufaahau (afterwards King George Tubou I.), the son of Tubou Toa, paid a friendly visit to the sons of the man whom his father had slain. Lasiki and Tubou Toutai besought Bulotu Katoa to slay 'Taufaahau, but the god replied that he was unable to do so, as the white man's God, whom 'Taufaahau then worshipped, was too mighty for him. On this confession of impotence Lasiki and Tubou Toutai slew the priest of Bulotu Katoa, and became Christians.

(To be continued.)

A LEGEND OF TE TATUA PA—THREE KINGS, AUCKLAND ISTHMUS.

Dictated to me (George Graham) by Te Tete Ngahurioko
of Awataha-Waitemata.

THE following account I obtained on making enquiries into the origin of a very interesting series of stone walls, forming part of the defence system of the above ancient *pa*.

These stone walls are located on the Western hillside, in the vicinity of the Maori College. For many years I thought they might have been erected by early pioneer settlers, but closer examination shows they are undoubtedly Maori work, in substitution of what in the ordinary way would have been earthen or rubble embankment as elsewhere. There are other places in the District where such stone walls and parapets are found on the hillsides; as also on the flat scoria lands, where the great plenty of stone afforded an easier method of fortification on lava or rocky surfaces than otherwise was practicable.

It is a coincidence that Ngati-huarere as a tribe, should be stated to be connected with Te 'Tatua; in their district at Moehau (Cape Colville) are similar stone erections. This, to some extent, confirms statements that this tribe (of Arawa origin) became much intermarried with Ngati-Paoa, the Wari-o-hua and other original tribes, and which formerly held the *pa* at Orakei, called Okahu, near Auckland. This history has not been elsewhere recorded in detail that I know of. It agrees much with what I noted down some twenty-five years ago at the request of Kawe Maria, in connection with evidence claiming a succession title in Araperera Block, Kaipara, wherein her claim was admitted at that time.

This story sheds some further light upon the history and customs of those times, and preserves the record of several proverbs and name places of local applications now almost forgotten.

NGAI-RIU-KI-UTA. RESIDENTS OF TE TATUA.

This is a legend of Te 'Tatua. This *pa* was the fortified homes of that *hapu* known as Ngai-Riu-ki-uta. This olden people was of Tainui migration through Riu-ki-uta; of Arawa, through Ihenga-Ringaranga-ware (1), and Huarere his *tuakana* (elder brother); of

Ngati-Awa through 'Ti-tahi.* Hence the *pepeha* (motto) of that hapu—"Te Tatua-o-Riu-ki-uta," the girdle of Riu-ki-uta, because they were bound together by a girdle of ancestral unions (2).

THE "OHAKI" (3) OF TE WHAO-ROA.

In the days of Huatau, came here Whaoroa from Tai-rawhiti-o-Moehau (East Coast of Cape Colville) with his followers. He was descended from Huarere of those parts. Huarere was a grandson of Tama-te-kapua. Whaoroa married here, and had several sons, Tai-haro the eldest, and Rau-iti the youngest but cleverest of these sons; and these all lived in their respective *pas* at Te Tatua with their wives of Ngai-Riu-ki-uta.

When Whao-roa was in extreme old age, he addressed his sons thus: "This is my '*ohaki*' (desire expressed before time of death). 'Oh sons, prepare a canoe for us to go to see our relatives at Moehau that I may again taste of the foods of those forests, streams, and coasts of my ancestors; that I may be wept over by my relatives there; that you may also become acquainted with those relatives, and take wives from among your cousins at Moehau, and that our daughters here may marry with their brothers (cousins—male): lest it be said our genealogical descent has erred (*Kei he nga whakapapa*).'" Such were the ideas and customs of those olden people of ours.

When Whao-roa thus spoke there was a long silence—none of his elder sons responded; they merely listened and talked among themselves. Hence a proverb, "*Nga uri o Whao-roa whakarongo puku*" (the offspring of Whao-roa who listened in silence—that is, without making appropriate reply).

Thereupon, up rose and spoke Rau-iti, the youngest, saying: "'Tis well, Oh Sire, that we do thy bidding; thy sons will fulfil thy desires. We will go and see those relatives, that thou mayest weep over them, and they over thee; that we may also by our marriages preserve our genealogical descent. 'Tis well, old man. This is the word of Rau-iti thy son who speaks in decision." Hence the proverb: "*Nga kupu o Rau-iti whakarite*" also "*Te Rau-iti kupu whakarite*," said of a person whose decisions carry weight with a tribe, as well as finality to a dispute.

Therefore the elder brothers of Te Rau-iti became jealous. By their delay in replying to their father's words their *mana* had passed on to Te Rau-iti their younger brother (4) who had, by his action intercepted the speeches they had been silently preparing in reply to their father's *ohaki*. Hence the proverb applied in such cases. "*He Karoro kokoti ihu waka*: ("A flying fish intercepting the bow of the

* Titahi was the leader of a number of Ngati-Awa people who migrated from the north to Taranaki, where his descendants still live.—EDITOR.

canoe.") They, however, otherwise concealed their jealous thoughts; intending at some future time to humiliate their younger brother. Such were the evil thoughts of yore which brought about war and strife.

THE BUILDING OF THE CANOE "KAWENGA-ROIMATA."

The brothers then selected a party to go ahead to the forests at Pukehuhu (4a) to prepare a camp and carry food for the canoe builders. They then selected the canoe building party, and the axes were brought from the *tuahu*—the ceremonies thereof were performed by their sister (5), the ceremonies in respect of the *mauri* of the axes and of the sharpening of them; of the *mauri* of the forest, and the tree-felling. Thereupon they set forth to the tree selected aforetime by olden men for a canoe. No women accompanied this party—such was the custom, nor must any woman approach the canoe until it was completed and made usable (*whakanoatia*).

When the tree was felled for the hull of the canoe; and one for the bow, and one for the stern; they began to shapen the tree-trunks for their purposes. Then arose a quarrel as to the architecture of the canoe. Now Te Rau-iti far excelled his brothers in ability. It was his opinion that the canoe sections should be made to unite dove-tailed for greater strength. Now this was a very difficult method, although by all admitted to be the best, but the elder brothers resented Te Rau-iti's superior knowledge in canoe building. They said, "How conceited this young man is! He claims to know everything." But Te Rau-iti ignored their remarks and sent for his sister that she might *whaka-puta* the dove-tailing of the canoe parts. This is a ceremonial observed also in dove-tailing the *takuhu* of a house. Hence the name of that place in the Waitakere forest, "Te Whaka-putanga." Te Rau-iti thereupon directed his fellow-workers to proceed with their work; hence another name of that place, "Te Kotuitanga." It is at the head of the Whau tidal creek, whither the roughly hewed canoe parts had been dragged to be completed. There is also this proverb said of a well united tribe or family:—

"*He wakakotuita, kahore e tukutukua nga mimira.*"

"A dove-tailed canoe—not unloosened, shall become its lashings."

It would not be easy to defeat such a tribe if its various *hapus* were in unity in peace and war.

However, this quarrel was regarded as a *tohu-aitua*—omen of evil portent—predicting the death of the person for whom the canoe was being built—Te Whao-roa, their father. In due course the canoe was finished, but before it was launched a *tana* set forth and killed a man as a *koha* (sacrificial offering). After the canoe had been ceremonially performed over and made *noa* by their sister, it was launched and made ready for their expedition. The canoe was called "Kawenga-roimata."

(Carry the tears, i.e., the mourning offerings of men, precious garments and weapons who were about to proceed to Moehau.) On such occasions offerings were brought as condolences for those dead since last meeting, such offering was called *roimata*.

VISIT TO MOEHAU, DEATH OF WHAO-ROA, AND HIS SONS' RETURN.

Thus this people set out for Moehau, and came to their relatives there. During their sojourn there Te Whao-roa died, and was buried with his elders at Wai-kawau, near Cape Colville. Thereafter his children returned with some of their relatives. There were many intermarriages as the result of this visit, hence it is that Ngati-huarere had residential rights living at Ngahu-wera (8), Rerenga-oraiti (9) and in Horotiu (10) as well as at Orakei.

FURTHER QUARRELS AT TE TATUA BETWEEN THE BROTHERS.

On the return of the brothers to Te Tātua from Moehau, further disputes arose because Te Rau-iti was desired by his cousins as a husband, they preferred him to the elder brothers. These were the two daughters of Hau-kore, his uncle. Rau-iti married these women, and lived in his own *pa* as heretofore. His brothers lived in their fortified homes near by, where they meditated continuously how they might eventually belittle their younger brother, who maintained, nevertheless, this *mana*; for it was he who had replied to the *ohaki* of his father, and fulfilled his dying wishes. They composed annoying songs, which they sang in chorus in the still nights, so that Rau-iti might hear them. Also sang such airs upon the *putorino* (flute), and blew sounds upon the *pukaea* (trumpet). (In olden days such sounds conveyed meanings, and in the hands of an adept, were a favourite method of beguiling the evening hours, being replied to from *pa* to *pa*). However, Te Rau-iti replied not to their taunts, he commanded only that dignified songs be sung, and airs played; and that his sentry songs (*whakaaruara*) should not descend to such coarseness as his elders delighted in. Hence the proverb:—

“*Nga waiata whakaara ahua-reka o Te Rau-iti-pai.*”

“The vigil chants so pleasant of Te Rau-iti the dignified.”

THE STONE WALLS OF TE TATUA.

His brothers continued, nevertheless, to taunt and jeer, saying, “This fine fellow living within his stone walls thinks himself so secure, how conceited he is.” This was because Te Rau-iti's *pa* was in part defended by stone walls; not earthen or rubble parapets as usual. These stone walls are intact to this day, where was the *pa* of Te Rau-iti, whilst those parapets of earth and rubble elsewhere are much in ruin, hence the proverb mentioned hereafter.

THE CURSE OF TE KAWERAU.

A party of Te Tatua and other people went to fish at Waitemata for the sharks then in season. There also came there a party of Te Kawerau from inland for the same purpose. These parties began gibing and joking one another; but it was the foolish words of Rau-iti's elder brother that provoked Te Kawerau, who had caught a shark. They grimaced at Te Kawerau, who, losing patience, said, "Oh! Behold the large schnapper eyes of those low-born men." This was a curse, but had been provoked by the unwarranted action of the elder brothers—their action was a *pokonoo*. Hence the proverb:—

"*Nga mahi pokonoo o nga uri o Te Whao-roa.*"

"The ill advised acts of Te Whao-roa."

But the curse must be avenged, and involved Te Rau-iti's *hapu*, which was not present at that fishing incident.

WAR AGAINST TE KAWERAU.

In due course a war-party set out, proceeding by Waitemata to inland Mākarau. Here, on the Kaipara harbour, Rau-iti advised his brothers to camp near the deserted cultivations of Te Kawerau. They, however, determined to show their superior military knowledge and pressed on against Rau-iti's advice. Te Rau-iti formed his camp there, near by the Kanohi station, called formally "*Nga-wharau-a-Te Rau-iti*." ("*The camping sheds of Te Rau-iti*.") The foolish brothers met Te Kawerau, they were ambushed in fact, and fled back to where Te Rau-iti and his well-organised party were securely camped. As the elder brothers fled, they sang out, "O Rau! The mat pins of Huarere have become unfastened." ("*E Rau! E! Kua makere nga autuhi o Huarere*.")

They were descended from Huarere, but they now recognised that their disunion was responsible for their unseemly reverse.

Rau-iti replied thereto, "*E aku tuakana! E! Ka horo ko pare oneone, ka tu ko pare-toka. Ko waka kotuita, kaore e tukutukua nga mimira.*" "Oh! my elder brothers—Alas! earthen parapet will indeed crumble, but stone parapet endure—dove-tailed canoe will not unloosen its lashings." These expressions have turned into proverbs nowadays.

BATTLE AT KANOHI.

The children of Whao-roa then rallied, and under Te Rau-iti's direction defeated the impetuous charge of the oncoming Kawerau at that place—Kanohi. Its full name is Kanohi-tamure-nui. ("*Large schnapper eyes*.") Because the curse was then avenged. Also, another name of that battle is "*Ruinga-nga-roro*." "*The scattering of brains*." This latter is also the name of our *mere* (buried with Nga-hurituke, our father, at Taupiri)—formerly kept by us here at Awataha (North Shore, Auckland) in the tree trunk called Nga

Huru-a-Taiki (11) ('Taiki's hairs), a sacred place of concealment formerly. Hence the proverb in respect of things well concealed or lost—"Kua ngaro ki te puta a Taiki." Lost within the tree hole of Taiki."

Another proverb concerning those elder brothers is "*Nga tama whaehae o Whao-roa*." ("The jealous sons of Whao-rao.") Said of jealous people. As to Te Rau-iti, whose forbearance towards his brothers was life-long, he is remembered in these proverbs and mottoes: "*Te manawanui o Te Rau-iti*"; also "*Te Rau-iti manawanui roa*" (i.e., "The enduring patience of Te Rau-iti," and "Te Rau-iti of long enduring patience").

FINAL HISTORY OF THE BROTHERS.

Rau-iti and his brothers lived in the times of their elder cousin Kiwi Tamaki. His troubles involved them also. When was fought the battle of Titirangi, all these brothers then perished, hence one name of that battle. "*Te Rangi-hinganga-tahi*" (The day when all fell as one). Their sons, then grown to manhood, also fell with them; only their sister, Te Horo-pounamu, who had a Kawerau husband, was spared with her family on the destruction of Te Tatua, also Te Moumou and his children who went to Te Hunua and Wairoa, south of Auckland, living there with our relatives Ngai-Tai. Hence our genealogical table.

1. Ihenga-ringringa-ware. This serves to further identify this grandson of Tamaki-te-kapua, reputed to have lived in Kaipara as well as hereabouts.

2. "Ngai-Riu tatua tahi," another form of this tribal *pepeha*; i.e., Descendants of Riu—bound with one girdle.

3. "Ohaki." Instructions given by an aged person to his children to be observed on his death, but often given long before his actual decease.

4. Rauparaha obtained his *mana* from a similar incident. Replying first to the *ohaki* of Hape-ki-tua-rangi. *Vide* White, Vol. VI., p. 9.

4A. Puke-huhu: "Grub hill," one of the summits of the Waitakere Ranges, whence, as the name implies, large quantities of an edible grub, the *huhu*, were obtained.

5. Their sister—Te Horo-pounama, was their elder—a *wahine ariki*. The association of women with axes and the sharpening thereof is of Hawaikian origin. *Vide* various myths re Hine-tua-hoanga. White, Vol. I., folio 69, etc.

6. Dove-tailing (*Katuitanga*). I have not elsewhere heard any special reference to this method of joinery, but probably identical with that mentioned in "Journal," Vol. XXIII., p. 119.

7. "Whakaputanga," the embracing by the sister *ariki*—probably identical with the ceremonial also mentioned in "Journal" as above. In the building of houses the woman mounted the ridge pole and embraced it. "*Ka ekea, ka pa i tona puta*"—a phallic rite now perhaps unexplainable as to its actual significance.

8. Nga-hu-wera, "the burnt breasts," in commemoration of a cannibal affair there—somewhere near the site of the Waitemata Hotel, Auckland, formerly a fortified headland.

9. Rerenga-ora-iti; the leap of the survivors—Point Britomart, Auckland, now cut away. A name to commemorate the capture of that *pa* by Kawharu of Kaipara in olden time.

10. Now Queen Street, formerly a tidal creek ran up the gully. Hukanui says Horotiu, the name of a *pa* near site of Town Hall, foot of Grey Street.

11. Nga-huru-a-Taiki—a *puriri* trunk. Recently felled for fencing.

WĦAKAPAPA.

(1)

Huareve

11 generations to

Haukere I

Te Moumou

(descendants at Wairoa
and Marae-tai.)

Haukere II

Horopounama

Hanua

Tutakaroa

Taiki

Kawe = Ngahuripoke

Te Ika

(living at Awataha, Waitemata).

Tete

Wiki

(1) Grandson of Tama-te-kapua.

(2)

Riu-ki-uta.

14 generations to

Tawa

Rauwhakiwhaki

Hua

Te Tahuri

Kiwi Tamaki

(descendants at Mangere)

5 generations to.
(children living at
Mangere.)

Kawahi

Te Rauiti

Maho

Taiharo
(killed in battle
at Tūirangi)

(2) Came in Tainui canoe.

THE EVILS OF *MAKUTU*, OR WITCHCRAFT.

TRANSLATED AND ANNOTATED BY S. PERCY SMITH.

DURING many years past a considerable number of notes on *makutu*, or witchcraft, have been accumulated, which should be on record, for most of them could never be collected again. The old Maoris were great believers in *makutu*, and constantly dreaded its effects on themselves; and it would appear from the information we have, that it really had very serious results so long as the person to be bewitched *actually knew that the art was being practised on him*. So far as can be made out this was an essential condition to the success of the operation, except in certain cases mentioned below. It affected the mind of the victim, and acted as a powerful auto-suggestion, interacting on the physical body and causing death. If a Maori once got the idea into his head that he was going to die, he certainly would do so—of which many illustrations could be given. *Makutu* could always, however, be counteracted if the right formulæ was adopted by priests having the requisite knowledge—see the paper on “Whakangungu” in this “Journal,” Vol. XXVII., p. 81.

This does not profess to be a dissertation on witchcraft, but merely illustrates the views held by well informed Maoris on the subject. Much of what follows will be ridiculed by people who have not studied the question at all, but it is submitted that some of the methods used in witchcraft and other practices by the Maori *tohungas* are capable of explanation through the Science of Psychology, notwithstanding that the question, as described by the Maoris themselves, is surrounded by a mental atmosphere partaking of the physical aspect. The translator is persuaded that the Polynesians were acquainted with some form of hypnotism and telepathy, and through these means many of their beliefs and works are explainable. Readers must form their own opinion on the subject.

None of the accounts quoted in what follows give details of the *modus operandi* by which *makutu* was accomplished (or only in general terms), whereas we know for instance, that the *hau*, or some portion of the victim's body, or surroundings, was necessary to the sorcerer to work on, unless, that is, the operation was performed through some form like telepathy at a distance.

Several of my old Maori friends have communicated notes to me on this subject, and the first to be quoted is a paper written by the late

Te Kahui of the Taranaki tribe. After introducing a very poetical lament for some children supposed to have been bewitched, he goes on to expatiate as follows on the evils of witchcraft, which is a translation :—

“The Tatau-o-te-pō was in ancient times a *whare-kura* (or house of teaching, sometimes called a *whare-maire*, or *whare-wānanga**) in which were to be found the origin of all the evils that afflicted the Maori people. Miru was the person presiding over that house.† From that house came the art of witchcraft, death, death-dealing lizards (*atua-ngarara*), the gods that withered up the flesh, as also the art of carving, and the following (evil) gods:—Papa-whenua, Kuitoa, Moko-huru-huru, Tu-tangata-kino, Mutu, Tawheke, and Huru-koekoeā. There were many other gods within that house each working its evil work after the *tapu* teaching of Miru, and it was from her the power of *tapu* was derived that killed men. The name given to the *māna* (power) of Miru was the *tapu*.

The *tapu* and the *māna* were exercised by the tip of the tongue, and this was the means by which the strength of the *tapu* was applied to all things derived from that same house. Hence came the power to kill men; hence also the power to cause the waters to be *tapu*, with the appropriate *karakias* relating thereto. The *taniwhas* (monsters of various kinds) came forth from these waters, and the *tapu* extended to the land in the form of *manea* for the *taniwhas*, which word means a sacred or *tapu* place. Such a place was subjected to *makutu*, and all the vegetation there was bewitched, and from it was derived the powers of the sea—and fresh-water *taniwhas*. No man, or no party of men, would trespass on such a *manea* for fear of the *taniwhas*, lest he be eaten; even if he cut a leaf of flax from that place he would be killed by the *taniwha*, he would be dragged down to the water, or the sea, and there killed.

Of all the properties within (derived from) the Tatau-o-te-pō, witchcraft was the one of greatest power and greatest evil. Stones, trees, flax and food were all subject to *makutu*, and were the causes of death—indeed everything on earth might be bewitched and cause death. If a house were bewitched, the owner and those who lived there would die. If a stone, or piece of wood was bewitched, or if a stone or other (bewitched) thing were thrown into a drinking spring, those who used it would die.

* Te Matorohanga, in his teaching as given in our “Memoirs,” Vol. III., draws a distinction between the latter and the *whare-maire*—no witchcraft being taught in the *whare-wānanga*.

† For a full account of Miru see this “Journal,” Vol. VII., p. 55. She was one of the presiding goddesses of Hades, and indeed in eastern Polynesia appears to have been the principal goddess of those regions.

There were two branches; (one was devoted to) *makutu* and the *tapued ngarara*, a god of the Maori.* The knowledge of the practice of *makutu* was confined within the minds of the learned men, and there hidden. The other was devoted to a separate form of teaching; a sacred house was set aside in which was taught the genealogies, incantations, and other works of *tapu*; taught to a son or grandson may be, and this place was very sacred; it would not be desecrated by anyone; no hand would be stretched forth to touch anything pertaining to this sacred place. This was in consequence of the *tapu* quality of what was taught therein, and the *tapu* extended to the ground (on which it was built). If anyone trespassed thereon he would be consumed by the *ngarara*—his belly would swell up, his flesh and muscles shrivel; his body would be pierced by the *ngarara*—by the god, by Moko-huruhuru, or by Tu-tangata-kino or other god.

Hence are the various forms of *tapu-maori* spread about the world, which destroy the Maori people. They were left by our ancestors remaining in this world to feed on man. All things on earth were left by our ancestors to molest us—on the land, in the water, and in men's minds. Such are the *pou-paenga* (boundary stones) that are set up to divide one cultivation from another, under which a *ngarara* is placed as a guardian and endowed with *māna* (power); so that in case anyone should dare to pull up one of these stones, it (the *ngarara*) would kill that person. Hence even at this day no one will touch those boundary marks, for all have heard the teachings of the elders thereon.†

The mode by which the *makutu* is used against anyone is this: May be he who has the power of witchcraft is envious of some chief, or other man; he will operate secretly by the *matamata o tona arero* (the tip of his tongue), that is, will repeat the proper *karakia* or incantation, and his man (victim) will die. In the case of disputes about land, one of the disputants may feel very sore in his heart; he will go in search of some *tohunga-makutu* (or sorcerer) and get him to bewitch the other disputant. The *tohunga* will then *makutu* the opponent of the man who came to him to use his powers. The reason for this (i.e., proceeding to extremities) is lest the man should lose his land. This is a frequent cause of *makutu*.

* In the belief of the Maori, many ills that flesh is heir to, were due to the lizards biting them either externally or internally—hence their fear of these harmless little saurians, a fear not shared by many branches of Polynesians.

† It is perhaps worth recording that in a walking expedition along the Taranaki coast as far back as 1852, or 1853, we crossed innumerable long lines of flat boulders set up on edge close together and running back from the coast away inland. The country was mostly covered with high flax bushes. These lines of stones, we were told, marked boundaries of old cultivations. I have never noticed such things in other parts of New Zealand. This was a very thickly populated part of the country in former times, as witness the numerous fortified *pas*.

It is only the lower classes who use the power of sorcery. There are many ways by which this evil custom of the Maori is used. It is sometimes called *he mata rere puku* (an unseen flight of a bullet), because the evil comes from the "tip of the tongue" of the sorcerer—is not heard of by other people, lest it be known (by whom the deed was done), and the sorcerer who caused the death, declares it is a false accusation if the man dies. But it is generally known by all that some particular *tohunga* did the deed. Sometimes the victim is able to describe the appearance of the spirit of the *tohunga* who bewitched him.

If thou should withhold food and not supply the sorcerer with it, thou wilt die before long, because thou wilt be bewitched by he who has the power of the *mata-rere-puku*.

If a man should be inclined towards some fine woman, and she will not reciprocate his feeling, that man will feel aggrieved and go to the sorcerer and get him to bewitch the woman; she will become insane, tear her garments and go about naked, till she dies. The name of this proceeding is "Papaki"; another name is "Whakatihaha." The woman is able to see the spirit of the sorcerer and describe him to those in their senses. And the people in their right minds can see him in evil dreams (? visions) and are able to describe the evil spirit of the *hō* (the other world).

Such indeed are the *atua* (gods, evil afflictions, etc.) that originate from Te Tatau-o-tepō, as well as the *wairua-kino* (evil spirits), and it was through their influence that the *tohungas* of old of the Maori people did their work, which has come down through the generations.

The *atua-kohatu* (stone gods), *makutu-kohatu* (bewitched stones), *haka-pakoko* (carved figures), *kohatu-whokairo* (carved stones), *rakau-whakairo* (carved wood-work), were all made *tapu*, as *atuas*. The spirit of the person who operates the witchcraft is seen as in a dream by those in their proper senses, and in the night will disclose it, just as does he who is the subject of the witchcraft, and not until the victim is dead will the spirit be lost (to view).

There is another means by which *makutu* is practised; i.e., by property presented as a gift, such as a piece of jadeite, a fish-hook, ochre (paint), a canoe, weapons, in fact all kinds of Maori property. If any such property is given by one man to another, the donor will wait for five years in expectation of a return, and failing such return present, he will proceed to bewitch the recipient, however far distant he may be, and the latter will die.

Another cause of witchcraft is stealing. If one person steals from another, whatever it may be, the thief will be bewitched unto death. If a *pute* (bag), a fish-hook, or fishing line, is stolen for use at sea in a canoe, and the owner misses it, after enquiry, and finding everybody ignorant of the whereabouts of the property, he (eventually) feels sure who has taken the object, and that it is someone absent fishing. He is

greatly troubled and proceeds to bewitch the suspected person even from the shore. He calls on the *taniwhas* of the sea to kill the thief. All at once the *taniwhas* are seen by everybody in the canoe rising by the side of it. There will be heard the question, "Who of us has committed a sin?" And when the *taniwha* has snatched the thief out of the canoe, will be heard the exclamation, "A! It was our companion there who was the sinner!" And so that man will die by the *taniwha* at sea, and the others return ashore, proclaiming the justice of his death through witchcraft because of his theft.

(The first part of the next sentence is very obscure, but it seems to read thus): Sometimes the body of the people do not know who has bewitched one of them, and they feel in a state of uncertainty and great trouble. Then one among them attempts to obtain satisfaction for the death. He will direct his witchcraft to the *momo-rangatira* (high-born, dignity, influence) in order to reduce the influence, prestige, or position, of the clan. In such cases (and to avoid the consequences) an appeal must be made to a *tohunga* who knows the *karakias* pertaining to the "Wai-tokorau,"* in order to destroy the spirit of the *tohunga* who has bewitched them.

The one most evil *atua* (affliction) of the Maori people is witchcraft. All tribes of these islands possess this evil practice.† If a man goes from his own tribe to visit another tribe, he does so with fear, and is very careful how he conducts himself for fear of this evil thing. He should be careful to recite the appropriate *karakias* over food given him, and take care not to give offence in his speech. If (on the contrary) he does not carry himself circumspectly, or is boastful in his address, then will be "cast" at him this baneful *atua*, and he will die there; or if the affliction is of long duration he may reach home and his people before he dies. His appearance will become emaciated, his body shrink, and he will die. But if there is a *tohunga-titiro-mata* (? a priest acquainted with diagnosis—the author says "a Doctor" is the meaning) in the neighbourhood, he may be saved, and he who bewitched him may (in his turn) be killed. This is the salvation of the bewitched, the *titiro-mata*, but he must do his work correctly, or his patient may die.

Another thing: Do not steal a *totara* log on the beach, nor food from a food-store, nor a bird's nest, nor from an eel-pool, lest you die by witchcraft.

The *ngarara-atua-maori* (common-lizard-gods, i.e., ordinary ailments supposed to be due to a lizard in the body) are easily dealt with by the *tohunga-taitai-ngarara* (lizard-expelling-priests); but *makutu* is very

* See note at end hereof.

† Some few tribes disclaim any dealings in this black art. The tribe of our informant are notorious for it.

difficult to counteract, because it is like a spear-thrust. The tribe is always glad when a *tohunga-makutu* (a sorcerer) is killed, and the process (of salvation) is named "Wai-toko-rau," because it consists in searching out the cause of the affliction without the aid of the *tohunga*.* Sometimes the parents of a child who has been bewitched becomes demented.

It is old men and women of low degree (*tutua*) who practise this art. They are beggars of food—the sorcerers—and much fear the upright and chiefly people. Hence parents admonish their children not to laugh at these *kuri-ngongo* (mongrels) lest they be smitten by the *ata-rere-puku* (unseen bullet), a name given to *makutu* because its flow is not seen. All other illnesses are as nothing compared to *makutu*. Some tribes call witchcraft "Maui," others "Whakai," others again "Whaiwhaia," but the Taranaki name is "Makutu."

Another phase of *makutu* is this: A piece of wood is bewitched and buried in the *marae* (open space in a *pa* where all meet, ceremonies are held, etc.), without the knowledge of the people of the place, and from this piece of wood the power and the strength of the witchcraft extends to the people; it is intended to destroy them. Some are affected by it, and it is they who know the signs and explain it. Again, it may be that the *tohunga-papa-kikokiko*, or *titiro-mata* (healers), finds out about the wood or stone and unearths it, and eats [*sic*] it to save the others, for what does it signify if those who have been affected die, if the bulk of the people escape?

Food-ovens, fires in the houses, are all subject to be bewitched, by these powers.

The pieces of wood or stone have had *karakias* said over them so that the *tapu* may be embodied in them. Lands are *tapued*, so they may consume men; so are flax-bushes, and if the hand is stretched forth to take (a leaf) the *tapu* bites it. Hence are men's bodies afflicted with boils, biting the hips, the legs, the nose or the eyes. He who knows how to counteract this evil thing will be able to cure it. If there is no *tohunga* near to act, death will ensue.

The *ngarara-atua-maori*, is made *tapu* to give it strength; afterwards it is deprived of *tapu* by burning in the fire, and is eaten in order to lessen the pain in the body. But the *ngarara* still retains its power to affect man. In the same manner men have had the power to annul the power of the same *ngarara*, even from the ancient time of Te Patau-o-te-pō, right down the generations to the present time.

* This is contradicted in the description of the "Wai-tokorau."

The names of the *atua-ngarara* (lizard gods) are: Moko-hiku-aro, Tu-tangata-kino, Kaitoa, Rapa-whenua, and Huru-kockoeā.

It is the same with witchcraft; by the learned *tohunga-papa-kikokiko* or *titiro-mata* (healers) alone can the *makutu* be counteracted; he will be able to see the origin of the victim's troubles and effect a cure. If the victim is left too long in his state of affliction, on the return of the messenger sent to fetch the *tohunga*, he may have succumbed to its effects, or is so bad he thinks he will die. The *atuas* of the sorcerer are present. This is the process by which the sorcerer may be killed by the *tohunga-papa-kikokiko*. The *ata* (shadow, form, semblance—Theosophists would probably, in this case, say it means an "astral body") of the invalid is taken by the *tohunga* to the waters, where he then proceeds to kill the spirit of the sorcerer, who will subsequently die.†

The *tohunga-maori* had also other gods, such as birds. The owl, the sparrow-hawk, the wren, were all *atuas*, as were the *papa-taniwha*. When these *atuas* came to their *kaupapa* (mediums, guardians, etc.) they would speak to him. Everyone would hear them speaking or whistling on the eves of the house (where the séance was held). The owl in former days had special powers and was *tapu*.

The *tohungas* of old had the power of killing each other (i.e., by occult powers); the *tohunga-titiro-mata* (healers) had always power to kill the *tohunga-makutu* (sorcerers); and the latter had great fear of the former. Both the former and the *tohunga-taitai-ngarara* (lizard expellers) had powers of healing; but the *ruanuku-tohunga-makutu* (learned sorcerer) had functions of his own.

In former times the Maoris were a *tapu* people. Hot water was never allowed to touch their heads; that was the law. They had many laws, customs, and rules of conduct based on the *tapu* derived from Te Tatau-o-te-pō, affecting man, the land, and all things. From Te Tatau-o-te-pō came all these various things, the *makutu*, the *tapu*, the *ngarara-atua-maori*, the *karakias*, the *taitai-ngarara*, the gods, the carving, the poetry, the tattooing, the images, the posture-dances, the war-dances, the games of *ti* and *whai-tuhuri-rapa*. From that house came everything; all the evils of the Maori people are derived from them. It would take a whole *Paipera* (Bible) to contain all the Maori customs.

* In the celebrated lament by Turaukawa for his nephew Te Kuru, occurs the following reference to Moko-hiku-aro:—

Ka kino ona moko,
Tapa ona ingoa ko Moko-hiku-aro,
Ko te tangata kino-e-ra.

† See this "Journal," Vol. XXVII., p. 83, for greater detail of this ritual connected with the destruction of the spirit of the sorcerer. And please correct the printer's error in the title of that paper—it should be Whakangungu, not Wakangungu.

Each person used *karakias* over himself to secure his safety from sorcery, which were named *kai-whatu*. When a child was born it was taken to the *tuāhu* (sacred place where various ceremonies were performed) and *karakias* recited, and the *pae-tautaru* at the Pou-ohaitiri was bitten * to ward off the *makutu*, and to preserve its life from Tu-te-nganahau (god of war).

Te Kahui adds this note in reference to Te Tatau-o-te-pō, the ancient "house of teaching," from whence came all the evils we describe above; but a full account will be found in Vol. VII. of this Journal," p 55:—

"Ihenga and Rongomai with their people went to Te Tatau-o-te-pō to obtain knowledge, and during their stay there they acquired the knowledge of witchcraft, incantations, poetry, posture-dances (*haka*), war-dances (*ngeri*), games, carving, etc., etc., as preserved in that house. On completion of their studies they and their people returned; most of them came back safely, but one man was captured by Miru (the presiding teacher, or perhaps goddess) belonging to the party of Ihenga and Rongomai. This man was killed by Miru as payment for the instruction they had received and also to be used as a sacrifice to her god. His name was Kewa; his sacrifice ensured the permanence of the powers of the knowledge acquired by Ihenga and Rongomai."

WAI-TOKORAU.

In 1893 Te Kahui wrote to me in answer to my enquiries that he was unacquainted with the *karakias* used in the Wai-tokorau, or Piratu ceremony, by which the effects of *makutu* could be counteracted, and adds: "It is a valued possession of the Maori people, by its aid the sorcerer could be killed; it is done at the water (or stream, probably the *wai-tapu*, or sacred stream that existed near each village) by aid of the Wai-tokorau; the priest with a knowledge of this charm, goes to the side of the invalid and pulls out a lock of his hair, which he takes to the stream and places the same on a post or pole which has been set up for the purpose, and proceeds to recite his *karakia* to bring the spirit of the sorcerer to the post, and on its arrival it is there killed by the priest (by the use of *karakia*, incantation). But all the old people who knew these *karakias* are dead. There are two posts erected, that in the water is for the spirit of the sorcerer, the other for the invalid, and then the *karakia* named Tuhi (to pierce) is recited, the priest then sees the spirit flying to the post in the water, and there kills it."

* See this "Journal," Vol. XXVII., p. 84.

In 1901 another learned man from the East Coast (whose name and that of those concerned are not here mentioned as their descendants are alive, and illfeeling might be caused by recording them) wrote for me that the Wai-tokorau had been performed over himself and then describes it, "I was taken by my old relative P. to a certain stream near K. . . . river to have the Wai-tokorau performed over me on account of the evil influence of some *tohunga* from the Urewere tribe who had been persuaded to *makutu* me by a woman that I had discarded. I felt very ill, and knew at once that this evil influence was at work, so went at once to old P. in order that he might counteract it. At daybreak we went to the stream, where he said to me, 'jump into the water, and turn your face towards the sun-rise and then duck (*ruku*) in the water and gather up some of the sand from the bottom. Throw the sand and gravel over your shoulders towards the sunset, then turn to the south and do the same, then to the north, and the west, repeating the same process.' The meaning of this was, to ward off the *makutu* from those directions.

Immediately after I had complied with the directions, a *wairua* (spirit) was seen by the *tohunga*, but not by me, which was that of the *tohunga* by whom I had been bewitched—it was a woman's spirit. When old P. described the spirit to me, I recognised it at once. He then killed the spirit by aid of his *karakias*, and in about ten days time came the news that the said woman was dead. The news reached us at P. . . . ; the woman's home was at W. . . . The above is the meaning of Wai-tokorau, or Wai-huri."*

TIRATU.

Te Kahui in the first part of this paper seems to consider the Wai-tokorau and Tiratu ritual as identical. My East Coast informant thus describes the latter, which will seem to differ somewhat, though the object is the same. He says: "The mouth of the patient is smeared (*pani*) with the leaf of a tree, and he is then taken by the *tohunga* to the *pua*, which is a post inserted on the *tuāhu* on which the spirit of the sorcerer is to appear. Arrived there, the *tohunga* takes the same leaf and points it in the direction of each of the winds (i.e., cardinal points) darting it (*wero*) towards those points. It is not very long before the spirit is seen approaching by the *tohunga*, but it is not seen by the patient. The spirit alights on the *pua*, where it is killed by the *tohunga*. If it dies, this shows that it really was the spirit of he who had *makutued* the patient."

In the following two illustrations of *makutu*, the names of the people concerned are also suppressed for reasons already mentioned.

* If we are to believe Florence Marryat as expressed in her "There is no death," this calling up of the spirit, or representation of a living person, is possible to those gifted with Psychic power.

They express the Maori belief in the powers of this evil work, though the writer must disassociate himself with a belief in the power described, at any rate as fully as his informants.

In the first case, my informant told me in 1900 that having occasion to visit the home of another tribe in reference to a claim to lands in which he was opposing his hosts, he was accompanied by a European friend. A meeting of the people was held, during which he observed one old woman who sat silently and intently staring at him, never moving her gaze from his face. It was not very long before he felt convinced that the old woman was intent on exercising her powers of witchcraft over him. On returning to their sleeping place he told his European friend that he was afraid of the black art of these people who were notorious for their skill in that direction according to the belief of neighbouring tribes. He advised his friend of his intention to leave the following morning, which they did.

On arriving home he recited the *karakia tapi* over himself to ward off the evil influence, which was successful. On my asking how he knew that the old woman was bewitching him, he said he was never mistaken; there would be a singing sound in the ears, and a kind of itching or tingling (*patete*) in the nostrils, and if this feeling went upwards from below in the nose it would certainly be the effect of *makutu*, but if the feeling extended downwards then, even if the *makutu* had been tried, it would have no effect. He agreed with me in thinking that it is the knowledge, on the part of the victim, of the fact that *makutu* had been applied that causes death or illness. If the victim does not know, he will recover, or not be affected by it.

We should probably describe the above symptoms as "a cold in the head," but the Maori thinks otherwise.

The same authority told me of the following occurrence that took place not many years before our conversation. A certain woman went to a learned man who was supposed to be skilled in sorcery and said to him, "There is so and so who my husband has taken as a second wife. Kill her, that my husband's love may return to me." The wise-man consented, and applying his art the victim not long after died. At the *tangi*, or wake, held over the dead woman, a well-known *tohunga** was present, and he suspected the cause of the woman's death, and that it was due to *makutu* by the man to whom the first wife had applied. He said at the *tangi*, "I do not wish to meet so and so (naming the supposed sorcerer). We shall meet hereafter in the Pō" (place of departed spirits, but meaning that he intended to work his art on the sorcerer). It was not long after this

* This man, whom I knew, told me he had been fully educated in the Whare-wānanga, or Maori college, and had passed all the ordeals. He was (for he is dead) as a matter of fact an exceedingly well informed man on Maori history; but he was very reticent as to much of their occult arts.

the supposed sorcerer, his brother, and another member of his family suddenly died, all of whom are believed by the Maoris to have been bewitched by the same *tohunga*.

HOA.

Hoa, passive *hoaina* (besides many other meanings) is the verb to affect any object at a distance by means of *karakia* (incantations, etc.) such as to kill a bird, dog, man, tree, etc., etc., at a distance according to Maori belief. The blasting of the unprofitable fig tree by our Lord is an apt illustration of *hoa*, if it had been done by a human being. A Maori friend of mine told me in 1901, the following story as illustrating the *hoa* when applied to witchcraft, which I leave my readers to believe or not; though it was certainly believed by my informant.

On one occasion his father, in the early decades of the nineteenth century, visited a tribe that was credited with being great sorcerers, especially one man, whose name I had better not mention. One day my friend's father and the above *tohunga* were sitting together chatting at the door of the latter's house. They were at the same time taking a meal, and at some distance off, sitting on the porch of a *waata*, or store house, was an old woman munching some food. She was of an alien tribe to the *tohunga*. My friend's father asked the *tohunga* if it was true that he had the power of *hoa*, for the former had become a christian and doubted the other's power in applying this old custom. The *tohunga* replied that he had the power, and on his guest expressing doubts, he said, "Let us put away this food, and I will show you!" He then recited a *karakia-hoa*, "directing it" (as my informant said) towards the old woman sitting on the *waata*, who immediately fell to the ground dead. My informant's father went to examine her, and found she was quite dead; he took his *ihu-puni* cloak and covered over the body. When the news of the death of the woman reached her tribe, some of her relatives came to *tangi* over the body, and they then thanked my informant's father for his action in covering up the body, for it was believed by everyone that the woman had died a natural death, the two men in the secret having agreed to keep to themselves the cause of her death.

There are several instances recorded by the Maoris of their belief in the possibility of bewitching people at a distance, see this "Journal," Vol. XVIII., p. 117, and other instances are also known. After the pupils who had been taught in the Whare-kura, or Whare-maire (houses of teaching, colleges in fact) they had to pass certain ordeals to show that they had acquired the necessary *māna* (power, prestige, etc.) enabling them to perform the duties of *tohungas*, etc. Amongst other ordeals—according to Maori story—were two in which

this supposed power of killing at a distance was exercised. The first was, the pupil was directed to apply the *hoa* to a flying bird to kill it. If successful in this, he had to direct the same power to killing a man at a distance, preferably a relative; this was the final test of the pupil's proficiency. See an illustration of this in this "Journal," Vol. VIII., p. 131, where the action is termed *tipi-whakahia-moe*, a sleep-causing-stroke. The above two examples as recorded in this "Journal" are typical; the one against a body of people, the other against an individual. It would seem that neither of the cases come within the condition that the victim must be aware of the fact that he is being subjected to *makutu*. Is it possible that the second case—that of the individual—was due to some exercise of a power similar to telepathy? There are so many well authenticated cases of telepathic healing at great distance, that it would seem also possible that the contrary action may be within the powers of experts in telepathy.

What we want is more facts, and more details, before a decided opinion on the subject can be expressed. And in this connection we commend to students of the subject Mr. Elsdon Best's paper on "Spiritual Concepts of the Maori" in Vols. XIV., XV. and XVI. of this "Journal." Lieut.-Col. Gudgeon's papers in Vols. XIV., XV. and XVI. of this "Journal" should also be studied, as well as E. Tregear's "Maori Race," and John White's works—none of which, however, have been consulted in preparing this paper.

H. T. Pio, a learned man of the Ngati-Awa tribe of the Bay of Plenty, in Vol. XII. of his MSS., p. 14 (with the Polynesian Society, thanks to Mr. Elsdon Best), has the following notes on *makutu*, which may supplement what has gone before as illustrating the Maori view of the subject.

He says: "If a star is seen in the daylight (?a meteor) it is called an "Atua-tuku-mai" (a god, or evil infliction sent or projected) and has been dispatched by someone to kill another person. Prepare at once to *whakaepa* (to turn aside, warn off) the evil, using these words:—

He whakataha
Whakataha ra koe
E te anewa o te rangi
Kai whara koe e te
Mamaru e tu nei,
He tawhito to makutu,
He patu me te tapu-ihi,
Me te tapu-mana
Takoto ki raro
Ki to Kauwhau-ariki
Hinaki mua
Takoto ki raro ki to Kauwhau-ariki.

If the star has been sent by someone, the above is said to return the evil to the sender. This is done, whether it be a star, or any other kind of *atua* (evil infliction). Or if the evil is sent by means of a bird used as an *atua*, use the following words as a *karakia*:—

Whakataha ra koe
E te anewa o te rangi
He tupua, he tawhito
To makutu e homai nei,
Kei taku ure,
Na te tapu-ihi
Na te tapu-mana
Huiaki mua
Takoto ki raro
Ki to Kauwhau-ariki.

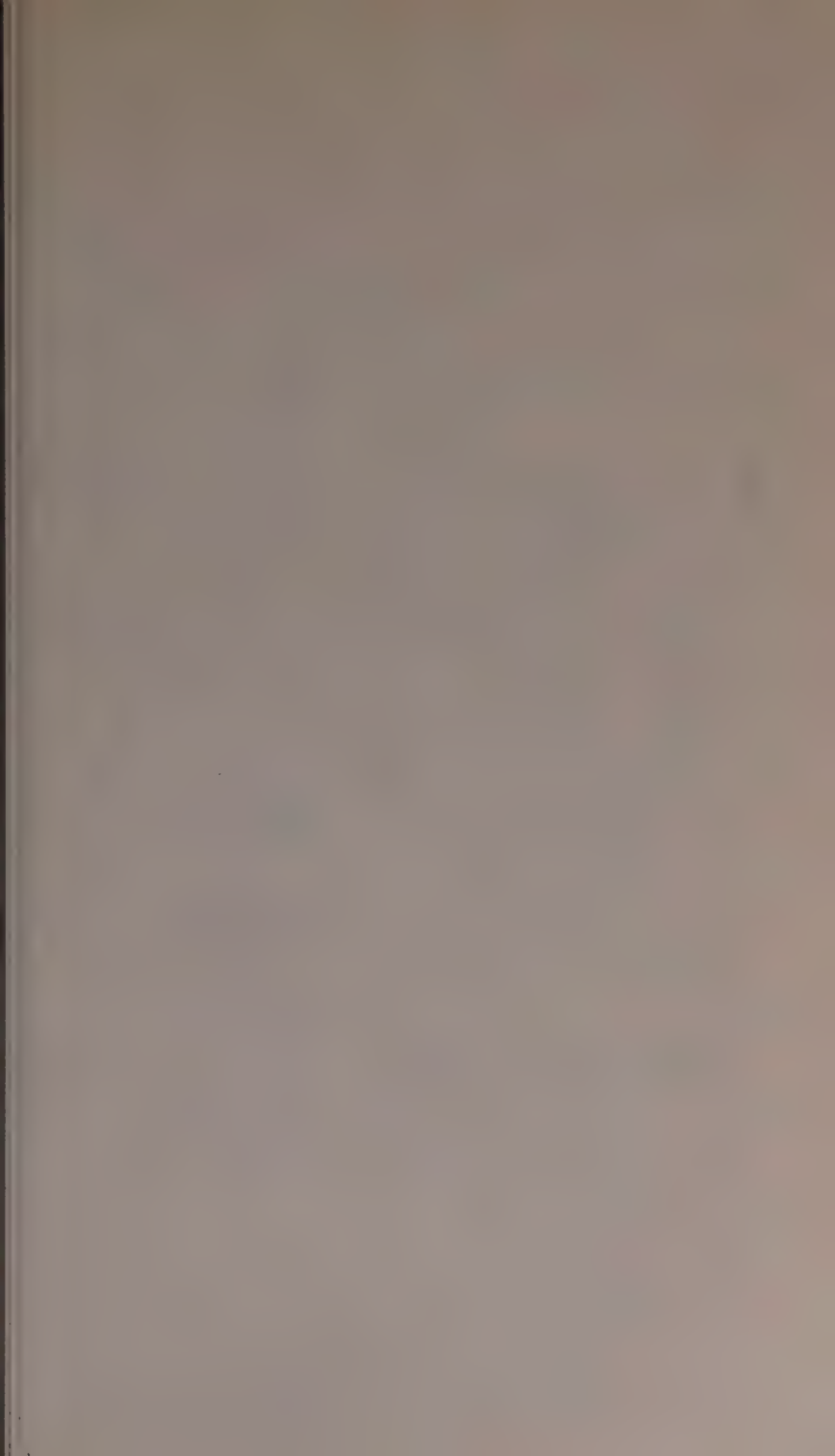
And it will at once return and kill the sender of the *atua*.

At page 141 H. T. Pio says, "If the Ruanuku, or Mata-tuhi, or Kanohi-kitea discovers that anyone is afflicted by *makutu*, the victim is taken to the water, where a *toko* (rod, stick) is stuck up over it, and then will be seen the person who has caused the *makutu*. The Ruanuku will say, 'So and so is there,' and the victim of the *makutu* will reply, 'Kill him with the stick.' It will not be very long after this that news is received that so and so is dead."

In another place H. T. Pio says (Vol. XII., p. 48), "The patient (or person bewitched) is taken to the water, where some *otaota-hou* (fresh leaves, or weeds) are dipped in the water which is sprinkled over the patient, the *tohunga* at the same time repeats the following *takutaku*:—

Ara, to ara, mehemea
He urunga to take
Ko te Hukita koe
Haere i tua, haere i waho
Haere i a moana nui
Haere i a moana roa
Haere i a moana
Te takiritia ki te whai-ao
Ki te ao-marama
Ka uru te ora ki roto
Ka uru te mate ki waho
Uru toro he
He urunga koe e patu nei
Haere ko te Hukita koe
E patu nei, haere ki ou taki
Korou ora ki te whai-ao
Ki te ao-marama.

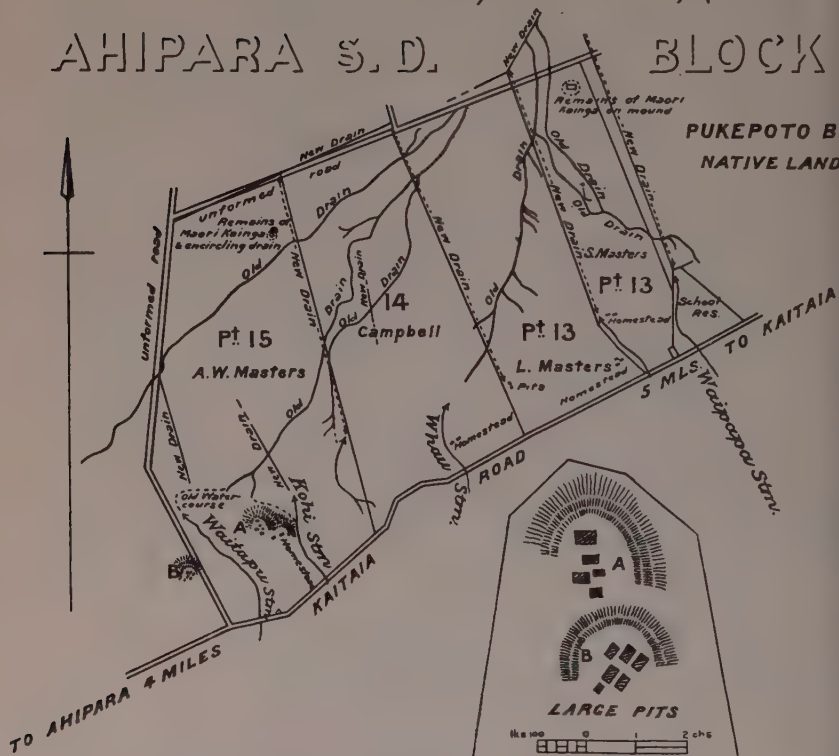
Thus is the patient cured by the Matatuhi-kite; the curse of the *makutu* will never be hidden from the *kanohi* (eye, i.e., mental vision) of the Matatuhi.



AHPARA S. D.

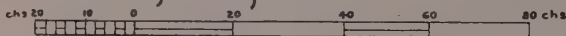
БЛОК

PUKEPOTO BLK
NATIVE LAND



ANCIENT DRAINS KAITAIA SWAMP

Surveyed by Mr. D. M. Wilson



ANCIENT DRAINS KAITAIA SWAMP.

BY D. M. WILSON.

THIS large swamp, which originally comprised an area of about 50,000 acres, is not of uniform nature as regards formation and flora. The western side generally is composed of apparently poorer land, some parts clay drifts under peat, covered with *wiwi* and small patches of *manuka*; the eastern and south side is composed of rich alluvial deposits covered in *raupo*, flax and *wiwi* on a peat understrata. On the richer areas are found the remains of old drains. These are not confined to one locality, but scattered all over; but most noticeable in that portion south of Lake Tangonge.

The accompanying plan shows a section of this relic of human industry. An old resident told me that before any of this land was drained, during a drought, viewed from the neighbouring hills, the swamp vegetation was marked by long grass streaks, thus showing where *raupo*, etc., flourished in the richer deposits in the old drains. The most favourable view of these old works is to be had on the farms lying west of Pukepoto settlement, mostly owned by the Masters family. These farmer brothers did the pioneer work on these farms, starting forty years ago, draining the swamp and laying it down in pastures. According to their testimony, they had no knowledge of the existence of these drains before starting drainage operations. That the swamp contained many feet of peat, and after cutting the first drains this would keep on subsiding, and the drains would have to be frequently deepened until the solid bed of the swamp was reached. The peat cut through was formed in layers from the different growths of flax, *raupo* and *wiwi*, showing that the vegetation changed from physical causes, probably climatic, during the passing period of many centuries which, of course, might be expected. After the peat had subsided from its original level, in places as much as six feet, the existence of an elaborate system of old drains was found. This was evidently designed to carry the waters of the small streams flowing out of the hills to the south through these rich swamp lands to Lake Tangonge. Generally each channel had to carry away the water of one stream, and small subsidiary ditches were attached to drain the land passed through. Some of the main channels were of large size,

probably ten or twelve feet wide. The Government drains now cut across them, and seem to be about the same dimensions, denoting that these old drain cutters knew their business. The heaps of spoil on each side show distinctly in some places. These channels are not cut straight, but in curved courses. This was probably to avoid logs and stumps which are plentiful all over the swamp. The workers would have no appliances to deal with these obstructions, like we have nowadays, such as sharp steel axes, saws and explosives, so would have to swerve off it to avoid obstacles. In one case noted there was a solid stump right in the middle, apparently, of the drain, the water probably flowing around the side. The subsidiary ditches are still plainly visible, and conveys the impression that these lands were used for intense cultivation. The Maoris are always careful to have their *kumara* plantations well drained, and dread the intrusion of too much water, which destroys the *kumara* growth. At the bottom of these old drains there is a deposit of small stones or pebbles, small pieces of quartz imbedded in a great quantity of oxidised hematite sand. This debris shows that these drains carried the water from the neighbouring hills of identical formation. The land to the east of the Masters' farm is still owned by the Maoris, who declare that the lower parts were not used by their fathers, but the present generation took up its cultivation about thirty years ago, and found these old drains. Some of this land was dry and covered with high *manuka*, through which the old drains were plainly visible.

Proceeding further west right on to near Kaitaia, the swamp lands are traversed by old drains, and also on Mathews' farm in Kaitaia. There is also evidence of similar draining and irrigation work in other parts of the Mangonui country. For instance, on Mr. Rhodes' property, the well-known "Fern Flat," section 52, Block VI., Maungataniwha, there existed a small *raupo* and flax swamp of about three acres. Mr. Rhodes proceeded to drain this swamp, and had to deepen his drain to six feet through the subsiding peat before he got to the bottom of solid earth. After many years, when the peat had subsided, he found evidence of a previous drain. He also found a *kapamaori* (or oven) on the original surface. When he started to plough the place up, he discovered two big stumps about a foot underground burnt off straight across. This "Fern Flat" was an isolated clearing in the midst of a large forest on the Mungataniwha range, evidently cleared formerly by the original inhabitants. On Mr. Stewart Masters' farm, as shown on plan, there is an elevated area that has never been a swamp, a sort of island in the midst. On this has been found numerous *kapamaoris*. When Mr. Masters started to plough it he had to be continually stopping to clear away the stones. These *kapamaoris* were set in regular Maori style, and he found the ashes on top of some of them, probably undisturbed for centuries.

On Walter Masters' property on the *wiwi* peat section are two mounds surrounded by drains, evidently a dwelling place, on which were *kapamaoris* and some old posts with sharpened points, which appeared to have been cut with an axe. The existence of these *kapamaoris* showed that the Moriori or Maoris lived there at one time as it was a mode of cooking peculiar to the Polynesian race. Mr. Stewart Masters also pointed out the spot where at the bottom of an old drain they discovered a bundle of Maori spades and other tools. Amongst this find was an old door panel. According to Messrs. Leonard and Walter Masters this was about four feet long and one foot three inches wide. Thickness three inches on one side running off to one and a half on the other. It had two mortised holes cut on the thickest edge. These were square cut and smoothly finished as if done by a chisel, and were evidently to hold a tenon from another panel. On the panel was the portion of a carved composite figure representing the head of a man and the body of a lizard. The head, natural size, was not straight on, but set on the slant just like the head shown on the *heitiki*. The body was marked by scales, and two fore feet were shown from the sides like a lizard. The rest would have been shown on adjoining panel. These relics were sent by Mr. Masters senior, native school teacher, to Wellington by a visiting school inspector, but on this point they are not sure. The description of this door-panel, like the carved lintel found about two miles away, shows a difference to the typical Maori design. The existence of squared mortised holes to fit tenons from the adjoining panels shows an advance in woodwork that was not attained by the Maoris. Of course, as this thing is at present lost, no reliance can be placed on any description from memory. Other Maori spades have been found on the Masters' farms, also a greenstone axe.

All over the respective farms of the Masters' I was shown stumps burnt off straight across close to the ground. These were exposed when the peat had subsided to present level. They were evidently the remains of trees that grew there when the land was much drier. There is ample evidence to show that there was a heavy forest over the Kaitaia swamp one time. Probably this had disappeared before the advent of those original drainers, but a few dead trees may have remained, the stumps of which are still to be seen as described.

This *puriri manoao*, *karri*, etc., of which there is abundance lying buried in the swamps would last for centuries. There is evidence to show that the level of this swamp is gradually subsiding as these trees would never grow in the swamp. They also found in places stakes across the larger channels, which would suggest the remains of eel weirs. The nice curved lines of the main drains suggested the use of canoes on them for transport.

On Mr. Walter Masters' farm on the low hills adjacent to the swamp are some very large pits as shown on plan in two groups. Some of them are twenty-five feet long and ten feet wide, and must have originally been of great depth, as even now the depth of some is about ten feet. These pits are excavated out of the softest of sandstone rocks. Mr. Masters does not ever remember seeing any water in them, so the bottom must be designedly porous nature. These must have been used for the storage of food, such as *kumaras*, fern root, etc., or even habitations. See John Rutland, "Pit Dwellers of Pelorous Sound." The difference in size to the usual Maori pits denotes a change in custom. No doubt the Maoris early learnt the value of swamp lands, realising it would grow better crops than other land. They do not use any manures or water for their crops, so by using this very rich land under a system of irrigation both these wants were supplied without effort. Judging from the magnitude of these plantations the country in the vicinity of this swamp must have carried a large population. The aspect of the remains of these old drains and subsidiary ditches conveys the impression to the mind that one is surveying the relics of typical *kumara* plantations. As similar drains are found in other places in this country, especially in North Auckland, there must have been a regular drainage age. At the northern extremity of these drains, where they appear to converge to a junction, the swamp between this point and the lake has not been drained, and their continuation through this undrained area is not visible, though when this land is drained and the peat subsides, presumably they will again be discernible as has happened with those on cultivated portions. The Maoris of the present day living in this district do not know anything about the history of these drains. Of course their traditions are all oral, and only the principal events would be preserved, such as furious wars and the genealogical records. The peaceful arts of husbandry would not be recorded as is the case of our own *written* histories of early times. One old Maori told Mr. Stewart Masters, about forty years ago, that the drains were of Maori origin. The Natives had numerous eel weirs across them, and a big flood came down from the hills and the weirs blocked up the drains, holding the wash; they were never cleared, and so the system fell into decay. The creators of these works may have been subjected to a fierce onslaught from an armed force and slaughtered, the victors retaining the country allowing the cultivations through neglect to clear the drains to revert to swamp areas again.

MARQUESAN LEGENDS.

(Continued from page 39.)

No. 7. TE MATA-TETAU O TE TAAO ETUA O TE PAPA.

TE MOTUA-TUMU O NA MATA ENATA VEVAUIA TE TAKE.

(History and genealogy of the gods of Te Papa (the Earth).
The ancestors of the people, from whom sprung the Take
(Marquesans).)

O te Ono-nui o Atea
Ueia toia motua
He motua mate
Toia motua o Apana
Te Papa i ao,
Te tama mua na Huoe
Te moopuna na Hetote
Te vahana na Atanua Iipo (?Tipo).
O Atea te atea ia a Te Ikihaa
Te vahana na Pakitu
A te nohoana te titii fenua
Te noho fenua ke
O Apana te Papa-i-ao ua mate
O Apana te Atea ua mate
O Apana te etua o te tehi ua mate
O Apana te motua tumu o Te Take ua mate
O Apana te hoa na te etua ua mate
O Apana te inoa na te etua ua mate
O Apana te ono-nui o te etua ua mate
O Apana te motua tumu o te kopaki na mate
O Apana te motua na Taaka ua mate
A Iaaka taia tama ueia toia motua
Toia motua te Apana-nui,
Te motua tumu o Te Take.

No. 7a. TE PAPA I VAVENA.

O Iaaka te ono-nui o Atea
O Iaaka te papa i vavena
O Iaaka te tama na Apana
E ue toia mata
Tatia ma te iima na Atea
Mai pau toia mata

Taia mate o mua ua potu
 Taia mate i mui a oa.
 A no (?) viana te ha no Iaaka
 Te tama no te Apana-nui e ue.

O Iaaka te ono-nui o Atea
 Te papa i vavenu
 'Te vahana o Atanua, o Kua-aaka-oa
 Hahakaia fauauia i te tama
 He mou tama maana na Iaaka
 O Tani te tuaana
 O Toho te teina
 O Toho te tohotoho ia e tu
 O Te ono-nui o Atea.

O Iaaka te ono-nui o Atea
 E ueia taia tama
 O Toho ua hee uaia
 Aametau ia no toia tuaana
 O Toho ua hee uaia
 Ua hee io 'Taeae toia motua tuane kui
 O Toho ua hee uaia
 A no 'Taeake oko noa te ue.

7b. TE PAPA I UNA.

O Toho te ono-nui o Atea
 Te tama ihai nui maana na Iaaka
 Te moopuna na Apana
 Te peka na Huoe
 Te puae (?) puoe na Hetoti
 Te iamutu na 'Taeae
 O Toho oia te io a
 O te ono-nui o Atea
 Te Papa-i-una
 O Toho oia te ioa mea tiahe
 'Te kopaki to taia motua Iaaka
 O te kopaki o Atea.
 O Toho aia te io a mea teahe,
 Te kopaki o toia tupuna Apana,
 O te kopaki o Atea
 O Toho i taia hikiina tutu hou
 Te kopaki mei Atea.

O Toho te ono-nui o Atea
 Te Take o 'Take o Take-hee

Hinanao ia me toia tuaine teine
 O Kua-moe-ani te moi
 O toia motua tuane kui o Taeae
 Oaoa he hinanao ia
 Ua noho mua me toia tuaine tuaana
 O Tua te Atanua
 Mui iho tooia toia vehine te teina o Atanua
 O Kua-moe-ani te tiki hee
 Noho iho me toia vehine o Mai-o-haki
 He paono no 'Tiki-hee
 Noho iho me toia vehine o Punae
 He paono no Atanua
 E 'Te Take o 'Take-hee
 He 'Take maimai ia Atea
 He 'Take mea hui te Papa-l-ao
 E 'Take e !

NO. 7c. 'TE PAPA HINANA O TE PAPA-I-UNA
 ME KUA-MOE-ANI.

He Take fioo i 'Take-heehee
 He 'Take maimaia ia Atea
 He 'Take maimaia 'Te Papa-i-ao,
 E 'Take e !

E Kua-moe-ani e !
 Amai toau hinanao e hee
 'Te tau mamau i te mau ua hee
 Amai ta'u Kua aveave.

'Ta'u Kua, ta'u Kua hinanao
 Amai a hee i te vahi mau,
 'Te A ua heva kapo oa
 Ave E Kua ! e hoa, e hoa !

A noho mai nei E Kua !
 A noho mai nei me au,
 A e mu na mu hinanao E Kua !
 I ao te tumu ia po i te mau.

He tumu meitai te iapo, E Kua !
 Meitai taia mau mea tupu
 Huatua men hinanao, E Kua !
 Ua hiva te aka una i te epo.

'Te kuku tau i una e Kua !
 Pekipekiia a te puu
 A pepeki tana i te hinanao, E Kua !
 Moe e tohe a huhuka.

Etua haatuia te enata E Kua !
 Mea hinanao te hoa, te hoa
 E hinanao tapa au i a oe, E Kua !
 Nau hoi to oe ekoa ekoa.

Eia toau e atu i a oe, E Kua !
 O t'au hinanao i a oe e oko
 Ua pahia to maua hinanao. E Kua !
 I aa te tumu iapo.

A poho ae me au, E Kua !
 Mea kaoha te etua o te hinanao
 Kaoha okoia maua, E Kua !
 Mea momo atu oe o au.

No. 8. 'TE 'TAKE O 'TAKEE-HEEHEE.
 (The Take, or people of Takee-heehee.)

He Take fio i Take-heehee
 He Take maimai ia Atea
 He Take to hu i te papa i ao.
 E Take E !
 He Take fanau tama.

O Atea to au tama, tau tama fanau mua ma Atanua,
 O Tani to au tama ma Mai-o-haki too ia Tiki-hee.
 O Tonafiti to au tama ma tau vehine Atanua
 O Maepo to au tama ma tau vehine Atanua
 O Tahuhu to au tama ma tau vehine Atanua
 O Hau to au tama ma tau vehine Mai-o-haki
 O Manu-io to au tama ma tau vehine Punae.
 O Tahu to au tama ma tau vehine Atanua
 O Tapaia to au tama ma tau vehine Atanua
 O Takiki to au tama ma tau vehine Punae
 O Maui to au tama ma tau vehine Tiki-hee
 O Ono to au tama ma tau vehine Tiki-hee

He moi Haunia
 He vehine Atanua
 He vehine Tiki-hee
 He vehine Punae

He vehine Mai-o-haki
E te Take fanau tatua
He Take to hui te Papa i ao
E Take e!

E nau too nei he Take to Papa-i-una,
E nau too nei he Take to Papa-i-ao
O Moko to au tama, he tama moopuna,
O Nana to au tama, he tama moopuna
A hee otou i tau hee, ua e hina,
Tau kaoha nui otou otoa
O te Papa-i-una i hina,
O te Papa-i-ao a momae
Tupu te papa e ve a hee
Te Keee e peau i ea
He a kekena te A nei
Te keee i ea ua va te uē
O te Papa-i-una ua hina
O eia te Papa e mate.

A o opuia te po
Ma te Havaii uē
O te Papa-i-una ua hina
O eia te Papa e mate.

A o opuia te po me e fa ama,
Eia tui au ma anaana
Me ana fenua i atea
Tau kaoha nui a pau otou otoa
Peau to matou o te Papa
Una te hoke moemoe ae
Eia te keee a hee te moui
I oto anaana,
I anaana fenua te hee
O to matou motua te Papa ua hina
O te Papa-i-ao a moemoe
Te moui o to matou motua o te Papa uaia
O to matou motua o te Papa ua mate.

Atahi nei e va a tani na ue
He tani na ue e hee i te fenua
Eia e tetau te inoa o te tau tama o te Papa nei
E hi, ehū, atau i te ue
Atahi nei e va a tani na ue
Tani ae i te ue Atea
Tani ae i te ue Tani

Tani ae i te ue 'Tonafiti
 Tani ae i te ue Moepo
 Tani ae i te ue Tahuhu
 Tani ae i te ue Hau
 Tani ae i te ue Manu io
 Tani ae i te ue Tahu
 Tani ae i te ue Tapaia
 Tani ae i te ue Takihi
 Tani ae i te ue Maui
 Tani ae i te ue Ono
 Tani ae i te motua a hua te ahi
 Tani ae i te motua a hee te moa.

'Tupu te Papa a kei te one
 Aho tau ko ve a tau maa
 Kei hohono te va a puke te epo
 E tanu te pua mea mau ia oe
 Na'u hoi te Take a pu ne ia hou
 Na'u hoi te ta kopu nei
 Na'u a mota
 Te Take o Anai-tini
 Me ta'u vehine te 'Tuputupu
 E, e, ae eia tu au nunui
 Na'u hoi te Take.

Take-heehee
 A te 'Take ua topa pa una
 A va ava na tau tama na 'Tiea
 Ua te mate a tao koia
 O te Papa-i-una i hina
 O te Papa-i-ao a momoe
 O te moui o te Papa-i-una uaia
 O te Papa-i-una ua mate.

E, ua va te meama i te ikiiki
 Te mateina to matou motua o te papa
 Ua ave au i ea pehea te heee peai
 Eia te Papa e mata.

E, ua va te meama i te ikiiki
 A ua mate toia mahina to te naenae
 A ua mate toia mahina to matou Kaoha no
 I te mateina to matou o te papa
 A aave te ani koluua
 To te i hina.

Eia te ani i una
Eia te ani i ao
Eia te ani i uta
Eia te ani i tai
Eia te ani i tua
Eia te ani i mua
Eia te ani i hiya
Eia te ani naki
A titii keee a ve i te fenua a peau
Ua mate to matou hu-vanana ino.

Tupu te papa a kei te one
Aho tae ko ve a tau maa
Kei hohono te ua a puke te epo,
A tanu te pua i te epo kau tapu
E tia tona e
A hoe te tupapau.

E tau ko ia hai i ea ta oa
Tau ko ia i te oha
Mea oha te tupapau
O to matou motua, o te papa.

He tau kokohe hai i ea ta oa
Tau kokohe i ea i te oeee
Mea oeee te tupapau
O to matou motua, o te papa.

Vai hai i oa meitai naenae
Mea kaukau meitai te tupapau
O to matou motua, E te papa.

Ao pua kaka meitai oko noa
I ea Atea e hai
Mea paku te tupapau
O to matou motua, E te papa.

Mau pua meitai kaka naenae
A tuu atu no na tuuna
Mea tapi te tupapau
O to matou motua, E te papa.

Mou hume tutu na iapo
Mea hakamau te koe
O to matou motua, E te papa.

Pai-oa-ani meitai oko noa
 A tuu atu no na tuuna
 Mea haka na peui
 Mea tapi te upoo
 O to matou motua, E te papa.

Mau uu-tua kua kena
 Hakamau no na peui
 Mea heva una te iapo
 O to matou motua, E te papa.

Kahu piani kaka papakiia
 He kahu kokoo hoi
 Me na iapo Atea atuia
 Una na pauili
 O to matou motua, E te papa.

Mau pii, mau pii, E Tia!
 Una i ea i te fae nui,
 Te motua o Atea mau pii una i ea
 A oe Atea i kena tani a
 A pii una i ea menava a kena
 Pehea to matou motua, te Papa-i-una
 Meitai oko aa i a oe kaoha oe anatu
 O oe te tama fanau mua
 Te meitai oko o to oe motua.

Mau pii, mau pii, E Tia!
 Una i ea i te fae nui
 Te motua o Tani mau pii una i ea
 E Tani! e o oe i te kena a tani to oe menava
 Pehea to matou motua, te Papa-i-una,
 Meitai oko a ia oe kaoha oe anatu
 E Tani! e a afi to oeoe me te kena
 Atahi te mata vai kava
 O oe te tama mua na Tiki-hee.

Mau pii, mau pii, E Tia!
 Una i ea i te fae nui
 Te motua o Tonafiti, mau pii una i ia
 E Tonafiti! e a tona to oe menava
 Pehea to matou motua te Papa-i-una
 Meitai oko a ia oe kaoha oe anatu
 O oe he Tonafiti tona meitai noa
 A oe e too te tokotoko a pio.

Mau pii, mau pii, E 'Tia!

Una i ea i te fae nui

Te motua o Moepo mau pii una i ea

A oe Moepo me na kaoha eva a kena to oe menava

Pehea to matou motua, te Papa-i-una

Meitai oko a ia oe kaoha oe anatu

Heha ua ku to ima i te toto

No oe e hai te Papa-i-una

He tuhuna i te utumu.

Mau pii, mau pii, E 'Tia!

Una i ea i te fae nui

Te motua o 'Tahuhu, mau pii una i ea

A oe 'Tahuhu! i te kena,

A huki te umu o ta oe menava

Pehea to matou motua, te Papa-i-una

Meitai oko a ia oe kaoha oe anatu.

Mau pii, mau pii, E 'Tia!

Una i ea i te fae nui

Te motua o Hau, mau pii una i ea

A oe E Hau! oko noa ave a kena ta oe menava

Pehea to matou motua, te Papa-i-una

Meitai oko a ia oe, kaoha oe anatu.

Mau pii, mau pii, i ea, E 'Tia!

Una i ea i te fae nui

Te motua o Manuio, mau pii una i ea

A oe E Manuio e io me na kena,

E io mai to oe menava.

Pehea to matou motua, te Papa-i-una

Meitai oko a ia oe kaoha oe anatu.

Mau pii, mau pii, i ea E 'Tia!

Una i ea i te fae nui

Te motua o 'Tahu, mau pii una i ea,

A 'Tahu ake atu, a ke mai,

I te kena hakaai i to oe menava

Pehea to matou motua, te Papa-i-una

Meitai oko a ia oe kaoha oe anatu.

Mau pii, mau pii, i ea, E 'Tia!

Una i ea i te fae nui

Te motua o 'Tapaia, mau pii, una i ea

A 'Tapaia i te tetai i te kena

A tapi to oe menava

Pehea to matou motua, te Papa-i-una

Meitai oko a ia oe kaoha oe anatu.

Mau pii, mau pii, i ea, E 'Tia!
 Una i ea i te fae nui
 Te motua o 'Takihi, mau pii una i ea,
 A oe Takihi i te kena
 A koakoa to oe menava,
 Pehea to matou motua, te Papa-i-una.
 Meitai oko a ia oe, kaoha oe anatu.

Mau pii, mau pii, i ea, E 'Tia!
 Una i ea i te fae nui
 Te Motua o Moui, mau pii una i ea
 E Moui i te kena a tafai to oe menava
 Pehea to matou motua, te Papa-i-una
 Meitai okoa ia oe, kaoha oe anatu.

Mau pii, mau pii i ea, E 'Tia!
 Una i ea i te fae nui
 Te motua o Ono, mau pii una i ea
 A Ono i te kena hakaono to oe menava
 Pehea to matou motua, te Papa-i-una
 Meitai ako a ia oe kaoha oe anatu.

Aa nei ua va te ue
 A hee te ue i te fenua
 Te ue ua va a opua
 Na kena ono ae etua.

Aa nei ua va te ue
 Vai kava tahi iho hi
 A o opuia te ue kena
 A o opuia i ao nei i Havaii.

A o opuia te ue huhu
 Te ue hihī menava koe
 O te Papa-i-una i hina
 O te Papa-i-ao e momoe.

Tupu te papa a ve, a hee
 A tanu te pua i te epo tapu.

(To be continued.)



PROCEEDINGS.

POLYNESIAN SOCIETY.

MEETING of the Council was held at the Library, Hempton Room, on the 25th September, when there were present Messrs. W. H. Skinner (in the chair), I. Fraser, R. H. Rockel, P. White, Capt. Waller and W. W. Smith.

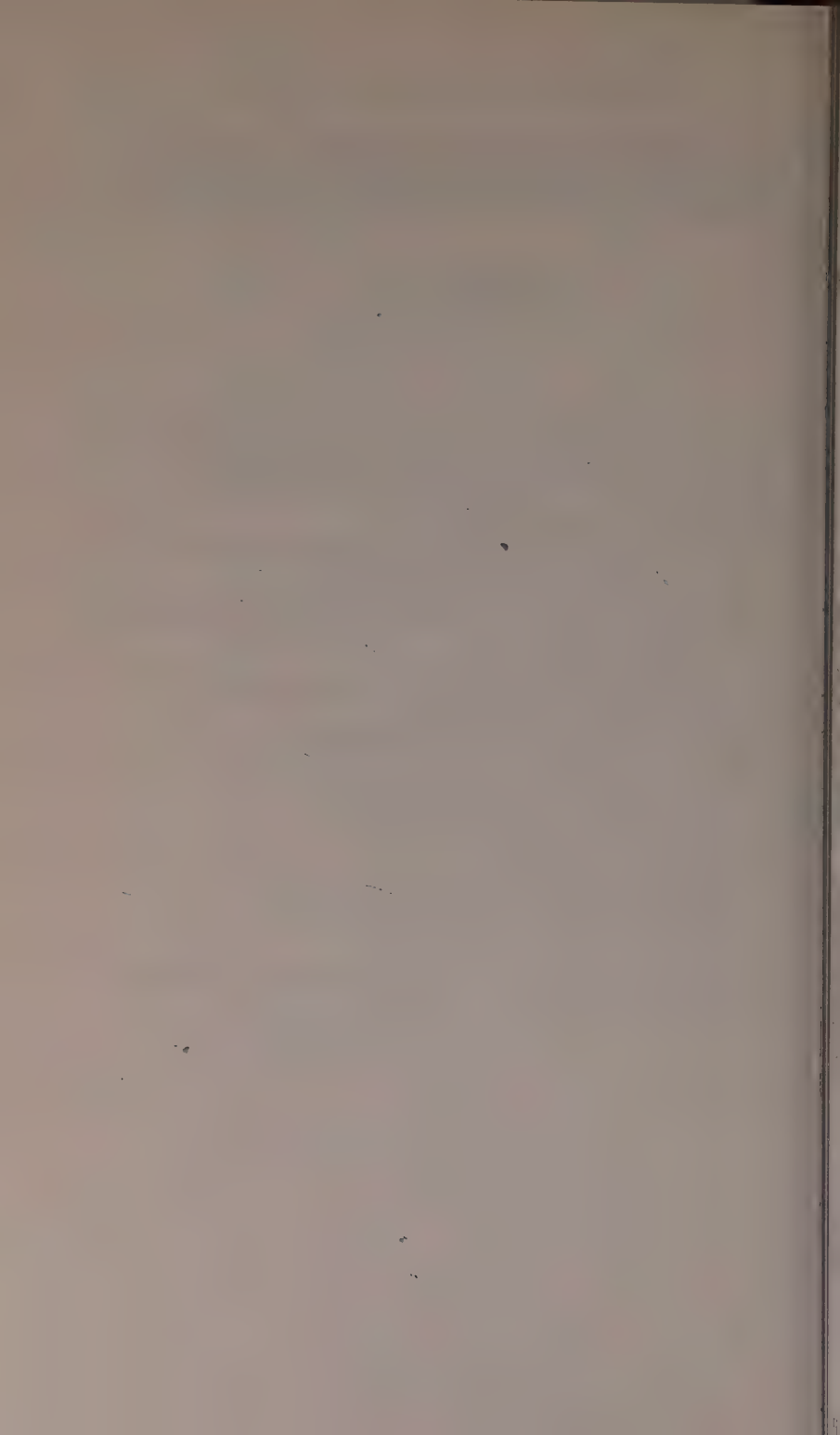
The following new members were elected :—

- Dr. G. M. Henderson, M.A., Education Department, Wellington.
- Miss Mary Butler, 47 Tinakuri Road, Wellington.
- Mr. Charles Waterstone, Union Bank, New Plymouth.
- Mr. Arthur J. Vogan, c/o J. H. Richardson, Eldon Chambers, Pitt Street, Sydney.
- Major F. Waite, Waiwera South, Otago.
- Dr. Nenoza Utsurikawa, Keio University, Tokio, Japan.
- Public Library and Museum, Melbourne
- Mr. T. W. Downes, as a Corresponding Member.

The following papers have been received :—

- A Legend of Te Tatua *pa*. By G. Graham.
- A Taumako Vocabulary. By D. J. Durrad.
- Arawa Notes. By G. Graham.
- The Kaitaia Drains. By D. M. Wilson.
- A few Proverbs from Taupo. By Rev. H. Fletcher.
- Mokomiro. By Major F. Waite.

Condolence with the President in his long continued illness was expressed.



HISTORY AND TRADITIONS OF RAROTONGA.

BY TE ARIKI-TARA-ARE.

PART XX.

TRANSLATED BY S. PERCY SMITH.

[THERE is considerable doubt as to the period of the following story, though the repeated mention of the Fiji Group, and of Avaiki (Savai'i, Samoa) would indicate that it was during the occupation of the latter group by the Tonga-fiti people (which includes the Rarotongans) in the tenth and eleventh centuries. At the same time it has been said that one of the name of Ako flourished in Rarotonga some twelve generations ago, or say, about the seventeenth century—whether he is the hero of this story or not cannot be stated.]

It is probable this will be the last of Te Ariki-tara-are's papers—at any rate for some time—for the remaining paper is so obscure that without the help of Mr. S. Savage, who has assisted me so much, it cannot be translated, and he is too ill to attempt it at present. That paper is the history of the hero Onokura, and is the longest of the old priest's papers. It contains 47 songs alone. It describes an expedition made from Tahiti to the Marquesas Group in the twelfth century.]

ABOUT TANE-MATA-NGAVERI AND AKO.

Tane is complaisant, Rongo is complaisant,
Rua-nuku is complaisant, Tangaroa is complaisant.

475. There was an original (or home-land) named Iti-kau, of which Tu-te-maeva was the *ariki*, or high-chief, whose wife was named Vai-makaori, whose first born child was Tane.

The great Tane, the renowned Tane,
Tane of the boastful eyes,
Of Nga-varivari-te-tava.

[This latter name is said in Part XIV. to be the same as Te Hono-i-Wairua, or the gathering place of spirits with the Maori.]

Tane married [eventually, see paragraph 500] a woman named Ina-oro-ake-i-te-ata [the lady that rises early in the morning], on which occasion he composed the following [see the original, paragraph 476. I am not able to translate it]. On one occasion Tane enquired of his father, Tu-te-maeva, as to what were the most agreeable employments in the world. He said, "O my father! O Tu-te-maeva! I am asking you to inform me of the many pleasant things suitable for chiefs; and to tell me of the correct things for a chief to do." His parent replied, telling him that of all the pleasant and valuable things a canoe was the best. Tane again asked his parent, "What are the advantages of that thing? a canoe! What should be done with it? "First it has to be hewn out, and when completed taken to the sea, and paddled about." "And how can it be made to go quickly?" Said the parent, "Both you and I can make it go fast!" Then said Tane, "A! But is that the only good thing in our land, O my parent? I do not care for the *teka* [dart throwing], or the *tipi*,¹ or the *toro*,² or the bow and arrows, or kite-flying—I get no pleasure at all; unless it may be from what you advise."

478. It was not long after this that orders were sent round to the whole of the people of Iti-kau to prepare the hull of a canoe, and all the various wooden parts thereof. It was soon shaped out and then dragged down to the sea; water was shipped, food and other necessities taken on board, the sail was hauled and away they went. While the son embarked, Tu-te-maeva climbed up the *Nu-roa-ki-Iti*, [a coconut tree,³ to commit suicide] on account of his son's departure. When the son turned his eyes behind towards the beach, and saw his parent ascending the coconut tree to destroy himself, he brought the vessel back, and called out to him, "O Tu-te-maeva, ahoy! Do not take flight. I am here! There is a man named Ako-ariki, who has been blown hither by the wind."

1. Mr. Savage tells me that the game of *tipi* is "played by rolling a hard-wood disk along a cleared and prepared track; a very popular game, requiring great skill." Evidently this is the same game as played in Hawaii, and there called Maika, but in the latter case the disk is made of stone. There is only one mention of this game in the South Pacific that I am aware of, and that is at Atiu Island, of the Cook Group, see "Journal Polynesian Society," Vol. X., p. 206, and Vol. XI., p. 191. A stone in the Auckland museum is (from its description) very like a Maika stone. Lieut.-Col. Gudgeon presented me with one of these disks, which I have deposited in the Bishop Museum, Honolulu.

2. The *toro* is the same as the *kotaka* game in New Zealand, otherwise called the *teka*, or whip-spear.

3. This expression, Te Nu-roa-ki-Iti, occurs frequently in these traditions. The translation is, "The tall coconut at Iti," or Fiji, and it is apparently emblematical for perhaps death by suicide.

479. Then Tane composed the following lament at seeing his father attempting suicide [for which see original, as it cannot be translated here]. As he sang there arose a very great wind; the sail of the vessel and its rigging were all torn; the leaves were stripped off the trees; and then the *ariki* composed and sung the following as a second part to his lament for his father, which also see paragraph 479 in the original.

480. Tane now spoke to his father, who was standing on the beach near the mouth of the river [or perhaps entrance through the reef], "O my father! O 'Tu-te-maeva! This is my word to you; I am about to depart to take Ako to his own land. Do not you oppose this; and do not go and kill yourself. I shall not come to any harm and will return to you." To all of this the father gave his consent, and said to his son, "Take with you your ancestors to serve and help you, and to procure food for you, and who will also take care of you in all your wanderings. Take them all—'Te Rongo, Kau-kura, 'Tu-tapiri, Taparara, Kau-one, Ira-kau, Pepa and Eitara." [These "ancestors," (so called) were probably, elder relatives of Tane]. After these proceedings, the anchor was hauled up; the breeze was fair; the sails filled, and the vessel got under way.

481. Then Tane sung his farewell song [as in the original paragraph 481].

482. The vessel sailed on its course [from Iti-kau, which is probably one of the Lau Islands of the Eastern Fiji Group]; the land disappeared, and then the vessel was tossed on the waves. Tane proceeded to have a sleep; and then Ako arose and commenced to throw the stores overboard, whilst the *tupunas* [uncles] of Tane collected them again. While doing so Ako looked at the sleeping Tane, while the seas were coming aboard; and then he called out to Tane, "Let Tane arouse from his sleep." To this Tane answered, "What is it, O son! you are saying? What is it?" "O son! you will be eaten by the sharks that are following in shoals!" Tane then said to his old relatives, "Where is our food?" So the company brought the [remains of] the food. When that false man [Ako] saw this, he said, "O I think probably it was I [that threw the food over]."

483. When they arrived at this part, a lament was sung [see the original].

484. The vessel arrived at Ako's home, at Avaiki [Savai'i, Samoa] and the anchor was dropped in the channel. Here Tangiia-tinaku came on board and affectionately greeted Tane and Ako. After these greetings he explained to Tane about Ako's having been blown out of his course, when on his way to court the lady Miri-taua-kana. Tane now asked Tangiia-tinaku, "Whose are all those girls in front of you?" The reply was, "Mine alone!" Said Tane,

"You have a very large family." [Apparently this inconsequent observation of Tane's implied that there was no need for Ako to go to a strange land to look for a wife]. When Ako heard this conversation [about his courting] he was very angry with Tangiia-tinaku for disclosing these matters to Tane.

485. [Tane now composes a song of affection for Tangiia-tinaku. See the original.]

486. Ako went inland (or he landed on the place). After he landed he went for Avaiki, inviting him to come down to the harbour. When the messenger came from Avaiki, he brought with him his bamboo pole; as he went along carrying the pole, to which was attached a cinet net-bag (like a hold-all), he cried out, "O I am weary—weary in carrying my fish that were dead when secured."

Some of the people knew that the *ariki* of Iti-kau was on the vessel, others did not—those who knew were the people of Tangiia-tinaku. When Ako had disappeared inland, the grand-uncles of the *ariki*, Tane, came down to where Tane was, and dressed him up in all kinds of ragged clothes, put disguises on him so that he would appear to be a diseased beggar.

Avaiki came down to the beach, but there was no fish to be seen there, the only thing he saw was this diseased looking beggar man, he laughed loudly to Ako who was with him, and said (to Ako) "Oh you amorous one, paying amorous visits here and there—what is the joke?"

Ako went up to the bedraggled looking person and said to him, "Oh you dirty and evil looking one, where is the man I left here? Well, come along and stay with me.

The beggarly looking one replied, "Go along I follow," and he did so, following the others up to their homes, and when they got there, he was put into a pig enclosure and offal and rubbish were thrown to him to eat, but Tane did not touch that food, he ate of the food that his grand-uncles had hidden on his person.

[Mr. Savage has kindly translated the above paragraph, No. 486, for it was not clear to me. But in my copy of the original Avaiki is not a man's name, but as used above is "the people of Avaiki."]

487. They remained there until night. Then the old relations came and cleared up the place where Tane was and threw out all the filth into the bush. Later on, one evening Ako came and said to him [Tane], "O thou bedraggled one! Come, let us go and bathe." So they went, and on arrival at the brink of the water, Ako said to Tane, "Go thou down to the lower part to bathe while I do so in the upper part of the water." But the invalid [Tane] replied, "Not so! Go thou and bathe; I will remain on the beach." This he did; while all the people gathered round to watch the proceedings. Then Tane commenced another song as follows [see the original].

488. On completion of the song, he [Tane] arose clothed in his proper garments, which he threw off and uttered his call on, or boast, to his father, "O Tu-te-maeva, my father, the son born of the gods!" With that he jumped into the water, when a hurricane arose, a great wind, the lightning flashed, and the thunder rolled; the surface of the water was hidden under the leaves and flowers [blown in].

489. Here he commenced another song [see the original].

490. On the conclusion of the bathing they all returned to the village, and then various gifts were offered to Tane. After this a feast, but Tane ate none of it. Ako demanded of Tane, "Why do you not eat?" To which Tane replied, "I do not want any of this food. I wish for some fish. Where is your fish preserve?" Ako replied, "Probably there are no fish there, the preserve is covered up." At this he was much ashamed [because Tane was a guest at Ako's home and could not get the food he wanted].

491. After the feast Ako went to his sisters and asked them to bind some neck ornaments or wreaths together for him and Tane, for they were about to undertake an expedition to court the chieftainess Miri-tau-akana, for she was the lady he greatly desired. Ako gave strict instructions to his sister as to the ornaments, saying, "The wreath of *tiare* [*gardenia*] flowers is for me; the other wreath of *inano* flowers you will deliver to Tane." When the wreaths had been made they left them in a certain place. At the crowing of the cocks next morning, Ako aroused Tane, as it was daylight and time to start. The latter replied, "Do not be in such a hurry, O my friend!" "Why not?" said Ako. Tane replied, "When a scarlet-belted chief travels, he starts only when it is fully daylight." They now took down the wreaths from the place where they had been suspended; but [by mistake] that intended for Ako had been put in Tane's place, and Tane's where Ako's ought to have been. By this time it was light, and as morning advanced they put the wreaths round their necks, but Tane lingered to examine his, and saw his own on Ako's neck, so said, "What! here is your wreath; O friend! change it, you have my wreath." "O!" said the other, "Someone has done this purposely. Go on; you before so that Miri-tau-akana may see [and admire] you."

491. Then Tane composed a lament [see the original].

492. And so they departed and eventually arrived at Iti-raro [probably one of the Fiji Group, as it is mentioned in other places with a number of islands all commencing with Iti = Fiji]. Arrived there they heard the rattling of the drums. Ako said to Tane, "What is the occasion of that noise, O friend!" "It is the noise of the drum in honor of that lady Miri-tau." When they arrived at the village of the lady, she addressed them, and invited them into the

house. Here Tane took the drum and commenced a tattoo on it, which is as follows. [The words are supposed to be expressed by the beats of the drum. See the original.]

493. Punua-a-kura was the parent of Miri-tau-akana; her elder sister was named Kekerau and her brother Taioro. But both were dead, and she thus became the *ariki* [of the tribe]. The fame of this lady had reached Ako; and his elder relatives had said to him, "There is the wife for us; she is a most beautiful woman." Ako asked them, "What is to be done to secure her?" Those two replied, "Everything you have must be taken and presented to her, and then she will love you." This was said because Ako was a very ugly man [and the lady would only accept him for his property's sake].

494. So, in making love to this lady, Ako took to her numerous pigs, and quantities of other property, such as fowls, food, etc., in very large amounts. But she would not eat of them, indeed her affections were set on Tane. It was Ako's elders who were constantly encouraging him, and they persevered with vigour and [apparent] wisdom—did those deceitful old people. [After the failure of the above efforts], they said to Ako, "You must present your home to her, and then certainly she will return your love." So the home was sacrificed; no result. Then the drinking spring was given, without result. Then the old people said, "Take the *para-paraanga*⁴ of thy god, of Kura, and then she will surely come to you." When he did so the lady asked, "What is this?" "It is the *parapararau*." But it was of no avail. His god, the pillars of his house, the sleeping-mats, the cook-house, the fishing-canoe, the dried fish, the whole of his property were given to the lady; not a single thing was left him. And hence he is known as Ako-the-persistent-lover.

495. And so after this, this *ariki*, Ako carried his suit to various ladies. He walked in his sleep, and visited various women without result. Then he approached an ugly old waman named Enu-nuki; but only got soundly kicked by her husband. After this he approached the lady named Miri-tau-akana, the beauty; for was he not the sacred *ariki* Ako? Again the lady's husband kicked him severely. This is what he did when he walked in his sleep.

[Note by Mr. Savage. The above is put in the form of a song. Ako was a very amorous man and met with many painful adventures in consequence.]

496. But let us now return [to Tane] and to the land of Iti-kau. The canoe was launched on to the ocean; and on arrival at Iti-kau, he there met his father, Tu-te-maeva, and said to him, "I am

4. The meaning of *parapara* here is to me obscure, but I think has something to do with the adornments of their gods. *Ururenga* has the same meaning.

going to visit Kui, to see her daughters, at 'Taa-te-ata." His father replied, "Go then; but there is one you must take with you, 'Ka'ukura." So he went away to Iti-marama⁵ where Kui was dwelling, and he found her cooking at a fire; yams were the food being cooked. He went there to tease old Kui by stealing her food, for Kui was blind; and the story now follows fairly closely the Maori story of Tawhaki and Whaitiri, the latter being a blind old woman, the name *Kui* meaning an old woman]. After this Kui attempted to embarrass Tane on account of his stealing her food. She swung round her great hook named 'Angai-ariki,' which had very great *māna* or power, and from which no man could escape. Kui swung this hook around; Tane retreated; the hook twisted round a *mapura* [the wild *taro*]; she pulled on the line and the hook came away, and hence is the saying, "Kui baited her hook in vain with the sticky delicious *taro*, Tane could not be beguiled." Then Kui spoke, "Has my stroke secured a god? Has my hook caught a man? I seem to know who this person is. Who is this *ariki* who has come to my place? You there! disclose to me your name!" Then Tane replied to her, "My father is Tu-te-maeva, my mother is Wai-makoori; there was born to them Tane-the-great, Tane-the-big, Tane-ngavarivari-te-tava, whose wife is Ina-oro-i-te-ata." Said Kui, "Thou art surely one of my exalted line, seeing that thou hast been able to reach my home."

497. Kui then asked him, "What errand has brought you to this place?" Tane told her, "I came to obtain your daughters as wives." "Welcome! There are thy wives then, inland at Taa-te-ata. They have set up an altar for you, four of them, with four *ataata-apinga* [platform for offerings]. Welcome, let us remain here at the shore, they will return presently."

Tane then asked for some water, and Kui replied, "There is none; but climb up and get a coconut. There are the *tarikī* up there [lizards]; do not touch them." Tane climbed up, and as he did so the *moko* [lizard] descended with the intention of biting him. He struck it, and it fell down, crushed, into the sea at the foot of the tree. Next a *verī* [centipede] attacked him; this he cast down into the sea also. At this Kui called out, "What are those flowers? Where are the *tarikī*?" "They are not here," said Tane. He plucked a coconut, when a *ē* [mantis] came out of the coconut leaves; he shook the leaves and these insects departed for Iti-kau. Tane now descended with a single nut, and on reaching the ground Kui asked, "Where is the coconut? Where are the *tarikī*?" He replied, "They are not here; here is a single coconut, and then he rubbed

5. Under the dialectical difference of Whiti-marama this name is known to the Maoris of New Zealand, which place Turi of the "Aotea" canoe once visited.

[flesh] of it on to Kui's eyes; they opened, and she was able to see Tane, and very great indeed was her delight [at ceasing to be blind].

498. Kui then composed the following song, or lament [see the original].

499. It was now evening and Kui's daughters returned from inland on their way to the coast to fish by torch-light. They said to Kui, "O Kui! here are our clothes" [take care of them]. They all said the same, and told Kui, "We are going to catch some fish for Tane." They then proceeded to fish with torches on the reef, and on their return ashore they said all together, "O Kui! where are all our clothes?" To which she replied, "There they are!" They then told Kui, "We caught very few fish indeed, only a few to place on our altars; there are none for you." The elder sisters then went on; but the youngest, Ina-ora-ake-i-te-ata, spoke thus to Kui, "O Kui! give me my clothes!" "There they are," said Kui. Ina looked at them, and said, "Alas! these are quite different to my own clothes, O Kui!" "Never mind, put them on, O my daughter! Don't say anything, but take them." So she took the clothes, and said to her mother, "I have an *auru* fish; it is for Tane, but none for you." She then went inland to their house, and there all the girls slept.

[Kui now persuaded Tane to go inland also in order to perform some proceedings on the girls' altars, which are not at all clear. *Tapaki* is the word used, meaning to touch, to pat, but evidently the scribe left something out. Apparently the removal of the 'something' from one place to another was some kind of indication of Tane's desire for the younger sister. Mr. Savage says, "Kui sent Tane inland to pat the altars of her daughters. Tane went and mounted on that of Te Marama; he was pushed off that one to the altar of Te Marama-iti; and again was pushed off that on to the altar of Ina-oro', and he remained there.]

500. When morning came a dispute arose between the elder sisters of Ina, the youngest, and they wished to kill her because her altar had been blessed and not theirs. When Kui learned this she at once arranged the matter, and asked the elder sister—Marama-nui-otu, "Did it [? he] not rest on your altar?" "Yes, it did so." "Then you sit down and say no more." Then Kui asked Marama-iti-anakenake and Marama-taua-noa [the same question and the same answers were made] but the latter added, "But I thrust it away." This ended, Kui said, "Don't be annoyed about the matter. Dress the husband of you all. The differences are adjusted; he was not in the wrong, but rather were you all." So Tane took the young woman [Ina-oro-i-te-ata as a wife] and returned to Iti-kau.

501. On his arrival at Iti-kau he remained with his father for some time, and then the latter induced him [Tane] to construct a

kariēi,⁶ and he at once went to commence it by assembling the people to do the work. And then the drums and trumpets were heard. At this time there were two deceitful friends of Tane, who sought some method to compass his death. Their methods were atrocious. When Tane learnt of these proceedings, he felt great abhorrence of them, but retained the evil words within himself. He then called on all the people to accompany him to the mountains to obtain *mata* [grass]. So every body proceeded to the mountain which was named Oro-tutangitangi.

502. Then he composed this *tangi*. [See the original.]

503. He then spoke to all the people, his followers, telling them to put up a quantity of *mātā* grass [a long grass used for lining the floors of houses in which the people sleep—it is something like prairie grass, and is very springy when dry, says Mr. Savage] and lay it in heaps under the *pua* tree for the children of Iti-kau to leap on to. Tane called out, "I am ascending the *pua* tree, so follow me and we will leap from the top." They cut a large number of foot-holes in the trunk of the tree for this purpose. After this they all ascended the hill and then rolled down again, dropping on to the heap of *mātā* grass. As they did so they chanted the following song [see the original].

504. Tane was thrown from the ridge of the hill, and he alighted on the *pua* tree which grew below. From there he leapt on to the heap of *mātā* grass. Before his leap off he sang the following song [used in games, for which see the original].

505. Tane's brother, Iku-mea, was cutting down the *pua* tree, while Tane himself above on the *pua* tree, called out, "O! don't cut it down." But the brother went on cutting, and down fell the *pua* on to the *mata* while Tane was extracted from it, and placed on a platform, where his wife came to him, for the news [of his fall] soon spread to his father and wife to the effect that Tane had been killed; he had been struck by the *pua* tree. His father Tu-te-maeva said to his daughter-in-law, "Go thou! O daughter! and when you reach your husband, carry him to the water; if his body floats on the surface and something falls from him, he will return to life [*ka tangata mai*—a very peculiar expression]. So his wife went to join Tane. And then comes another song [by the lady, lamenting the accident].

6. A *kariēi* is a building used for amusements and other purposes, and has the same name in Tahiti (*Arioi*) where, however, it was also the name of a Society that travelled about from island to island, giving what may be termed theatrical entertainments, in which the old traditions of the people found a prominent place. They had many distinctive customs, which have been described by Ellis and others. In Rarotonga there was an *arc-kariēi* near the great *marae* at Arai-te-tonga, and no doubt other places. See sketch "Journal Polynesian Society," Vol. XII., p. 218.

506. Then the young men of Iti-kau carried Tane away to the water, and placed him in it; he sunk quite down to the bottom and did not float [as his father had suggested]. As he did so he sung a lament [see the original].

507. So they removed him from the fresh-water, and placed him in the sea; and there he again sunk down below—he did not float on surface. When he was removed again from the salt-water he had nearly recovered. So they took him to the village and placed him in the house where his elders were and left him there; and they shampooed him, so that he soon got quite well again.

508. The *ariki* Tane then composed the following lament [see original].

509. After Tane's recovery from his accident he remained at that place until a time came when he bid farewell to his parent; "*Tenakoe*,"⁷ O my father!" "Here am I," said the parent. "Remain here, O my father! I am departing to court the daughters of Moa-a-kura, who live in the land of Moapi,⁸ as [other] wives for myself." "If you leave, how about your [present] wife?" Tane replied, "I will leave her for my younger brother, Iku-mea." The father then said, "If you go, then take with you your elders to guide you to Moapi, to show you the way over the ocean, and to the village." After satisfying himself with a good meal, he asked for the *pua* branch that had wounded him, as he wished to use it as a weapon [or a pole], and then he started with the old people.

510. On arrival at Moapi, they proceeded to the home of Moa-a-kura and stayed there; and here the old female relatives of Tane became the wives of Moa-a-kura, while the daughters of that man became the wives of Tane. Their names were Mata-au, the elder, and Pare-au, the younger, their mother being named Au-pena, while the girls' brothers were named Pōue and Rau-ue. So they dwelt there together for some time. Then Tane's wives came to him and desired him to hasten away with them [because they saw trouble coming]. But his elders would not consent to his going; they said, "Do not go, but say to them, I am starving, fetch ye some food."

Soon after this came Au-pana [Moa-a-kura's wife] and began quarrelling with the strangers, because Tane's old relatives had married her husband. So the people drove out Tane and his elder relatives; they had to retreat, and as they did so presently came to a great river in the land of Moapi. Here Tane using his pole, stuck it in the river, and by its aid jumped right over to the other side, and thus escaped.

7. Here we notice the old Maori form of salutation and its meaning, which may be seen from the answer to be, "Are you there"—"I am here."

8. There is nothing to indicate where Moapi is, but probably it is an old name for one of the Fiji islands, where the scene of this story is laid.

[Here suddenly ends this wonderful story of Tane and his numerous love affairs and other adventures. They are often very inconsequential, and no doubt these kind of tales were told by the old people to amuse the younger people.]

NO TANE-MATA-NGAVERI MA AKO-ARIKI.

“E angī Tane, e angī Rongo,
E angī Rua-nuku, e angī Tangaroa.”

475. E tua-taki enua, ko Iti-kau; e ariki ko Tu-te-maeva.
Ko Tu-te-maeva, ka noo i te vaine, i a Vai-mako-ori- Anau tona ariki ko Tane.

“Ko Tane-nui, ko Tane-rai,
Ko Tane-mata-ngavari,
Nga-varivari-te-tava.”

Kia taupiri ake tona aro ki tona vaine, ki a Ina-oro-ake-i-te-ata,
ei reira taua ariki tangi atu:—

476. Ka tatara! ka tatara te io e,
No nga, atua ki te rangi,
E tapu atura rue e,
Ka tupu ei te eveo, te mana,
I ravea te io e,
No nga atua ki te rangi e,
Tatara! tatara ra ki runga nei e,
Ki runga mai ana e aitu
Etu-nui ko Uenga.
Ana mai ka tatara te io,
No nga atua ki te rangi
E tapu atura, rue e—
Ka tupu oi te eoeo,
Te mana i ravea te io e—
No nga atua ki te rangi e—
Tatara! tatara ra ki Iti-kau,
E! ki Iti-kau
Mai ana e aitu ko Tane,
Ana mai ka tatara to io e
No te kakai ki te ao
E tapu atu rue e—
Ka tupu oi te eoeo
Te mana i ravea te io e,
No nga atua ki te rangi
E tapu atu rue.

E maunga tiketike ua, E Tane e!
 Tei runga te kapiki tuoro e—
 E maunga ia ko, e rire e, ko Erangi-tapu,
 Ko e kapua a meika nui,
 Taangaanga a pukapuka
 Ninakiia ki te ui-kura
 Mei Rangi-reka ra, taoro e—
 E maunga ia ko e rire e,
 Ko e kapua-a-maunga,
 Ka rire e, e toro e.

477. 'Te ui nei 'Tane ki tona metua, ki a 'Tu-te-maeva, no te au peu mataora i te ao nei. "E taku metua, E 'Tu-te-maeva! te ui atu nei au ki a koe, kia akakite mai koe ki aku i te au mea rekareka ia, e te ui ariki e tei mataora ia; kia akakite mai koe ki a aku i te au angaanga tikatikai, kia kite au." Kua akakite maira te metua ki aia i te apinga meitaki maata, ko te vaka. Kua ui atu a Tane ki te metua, na-ko atura. "E aa te mei taki o tena apinga e vaka? Ka apapeea?" "Ka tarai; e kia oti ka tuku ki te tai ka oe," "E ka peea ai ka tere?" "E ka tere au, ka tere koe." "A! otira ra nga apinga meitaki i to taua enua, e taku metua! Kare au i rekareka i te teka, e te tipu, e te toro, e te ana, e te manu. Kare oku mataora i a ratou; mari ra ko teia."

478. Kare akera i mamia kua aere atura te tutu aere i a Iti-kau katoatoa; kua tipu te takere i te pāi, ma te au rakau katontoa; kua tarai; kua oti; kua tuku ki te tai; kua uti te vai, kua tari te apinga ki runga ma te o i te pāi. Kua akatu te rā, kua tere. 'Tei te terenga i te pāi o te tama, kua kake a 'Tu-te-maeva ki runga i te nu-roa-iti, ka aere, ka rere i runga i te nu-akamate i tei te tama i aere ra ki te tere. E kia oki maira te mata o te tama ki uta i te one, te kake ra te metua ki runga i te nu i te akamate: kua oki maira te pāi, kua kapiki atura te tama ki te metua, "E 'Tu-te-maeva e! Aua e rere. Teia au. Tera tetai tangata, ko Ako-ariki, e puia mai e te matangi.

479. 'Te 'Tangi nei a 'Tane ki te metua:—

Kua kake ake, kua kake ake,
 A 'Tu-te-maeva ra, ki te Nu-roa-ki-iti,
 E manava nui ko au ra i taua tama,
 Manava iti ua ake, e pua toro inano e,
 Kua kake ake, kua kake ake,
 A 'Tu-te-maeva, ra, ki te Nu-roa-ki-iti,
 E manava iti ake, pua toro inano e,
 E manava iti ake, pua toro inano e.

Ko te ua teia:—

Kua ruru ake, kua ruru ake,
 A 'Tu-te-maeva ra, ki te Nu-roa-ki-iti,

E manava nui ko au rai te taua,
 E manava iti ua ake, pua toro, inano e,
 Kua ruru ake, kua ruru ake,
 A 'Tu-te-maeva ra, ki te Nu-i-Tari-kura,
 E manava iti ua ake, pua toro inano,
 E manava iti ua ake, pua toro inano e,
 Kua rirerire, manava ua ake,
 Pua toro inano e—

Kua tupu mai te mataangi maata ; kua motumotu ia te rā ma te taura i te pāi, kua numinumia te rau o te rakau. Ei reira taua ariki tangi atu, ko te ua rua teia i te pee:—

Kua iri ana, ka numinumia ra,
 Te rau o te toa e,
 Ko no Iti-kau e te Ipotu,
 Ana ki te ipo e,
 Ko numinumia e, ko tangitangi e,
 Ko varavara kau te rau o te toa e—
 Ko no Iti-kau e te Ipotu,
 Ana ki te ipo e,
 Ka numinumia e te Ipotu,
 Ana ki te ipo e, ka numinumia e.

Ko te toru teia:—

Ko te uaua o te toa e
 Ka ngaoro ki te moana e,
 Ko no Iti-kau e te Ipotu,
 Ana ki te ipo ka numinumia e,
 Ka ngaoro ei te ngaoro,
 Ka marere ei te marere,
 Ko te rau ua o te toa e,
 Ka ngaoro ki te moana ia,
 Ko no Iti-kau e te Ipotu,
 Ana ki te ipo e, ka numinumia e,
 Ko tangitangi e, ko varavara,
 Varakan te rau o te toa e,
 Ko no Iti-kau e te Ipotu,
 Ana ki te ipo e, ka numinumia e te Ipotu,
 Ana ki te ipo e, ka numinumia e.

480. Kua kapiki atura a Tane ki te metua, te tu maira i uta i te one i raro i te ava, “E taku metua, E 'Tu-te-maeva! teia taku tuatua ki a koe, ka aere au, ka kave i a Ako ki tona enua. Auraka koe e manava kino ; auraka koe e aere e akamate. Kare au e mate, teia au ka oki mai ki a koe.” Kua akatika maira te metua, kua tuatua maira aia ki te tama, na-ko maira. “Taoi o tupuna ei raverave i a koe, ei rapu kai naau, e matapuru i a koe i toou au aerenga ravarai.

Taoi i a ratou, ratou ravarai, a Te Rongo, e Kau-kura, a Tu-tapiri-taparara, a Kau-ono, ma Ira-kau, a Pipa e Eitara." E oti akera taua tuatuaanga ra, kua uti i te tutau i te pāi, kua aangi mai te matangi, kua akakiki te rā, kua tere te pāi.

481. Tera te akaaroa:—

'Te angia maira e te matangi ra
E taki na Ina a toro e
Nikau, nikau-para, e ra toru e,
Me aku matua e, me aku matua, noa toru e,
Ia Tu-te-maeva ra, i a Vai-mako-ori e,
Na raua ia i tinau te purotu a Tane e—
Takina Ina a toro e—
Nikau nikau para, e ra toru e—
Me aku tupuna e, me aku tupuna e, noa toru,
Ko te Te Rongo ma Kau-kura e—
Na ratou i utara ra te purotu a Tane,
Takina Ina toro e
Nikau nikau para, e ra toru e,
Me aku tuaine e, me aku tuaine noa toru e,
Ko te kare roa i Mata-kopikopi na raua ra,
Ikiiki te purotu a Tane
Takina Ina, toru e,
Nikau nikau para e ra toru e.

482. Kua tere te pāi, kua ngaro te enua, kua tiritiria te pāi e te tuatea, kua aere a Tane ki te moe; tei runga a Ako, tei te tiritiri i te kai ki raro i te tai ma te koi aere ua maira nga tupuna a Tane i taua kai e tiritiria ra ki raro i te tai, ma te akara aia i a Tane, ma te akakapokapo i te tai ki roto i te vaka, ma te kapiki atu ki a Tane. "E tu maira a Tane ki runga mei te moe!" Kua iio maira, na-ko atura, "E aa, e tama o tuatua maira oki koe, e aa?" "E Tama, me pou koe i te mango e anana ua ana!" Kua kapiki atura a Tane ki nga tupuna. "E teien te kai a maua?" Kua tari maira te aronga i taua kai ra, kia kite taua tangata pikikaa ra, kua kapiki akera aia, "O i ana, okupaa ko au?"

483. Ka ano e tae mai ki teia ngai, kua tangi:—

Kua kapo ana ko te kare e,
I to taua vaka, ko turoro, e turoro turoro e,
I kiiki te pua ra, turoro e, turoro turoro e,
Kua kapo ana ko te kare e,
I to taua vaka oki
Ka tauri atu, ka tauri mai, e rire e,
Ko Pinga, ko Eitara, turoro e,
Turoro, turoro, turoro ra,

E tangata ko koe na, ko koe na oki, e Ako, e,
 I tapepe tu ki nga atua e,
 Ki a taua manga ka turoro e,
 Turoro, turoro oki, e rue e, ka turoro mai e.

Teia te ua :—

Ko taku tira ruru enua ra
 Turoro e, turoro turoro e
 Ikiiki i te pua ra turoro e,
 Turoro ra ka tingia kora,
 Ka maranga ake a Tane e,
 Ikiiki te pua ra, turoro e,
 Turoro turoro oki, e rue e
 Turoro mai e.

Kua rikiriki te tai e,
 Ko vanangananga e,
 Ka tui ere te ipo e.
 Tui i ki te ipo e,
 Ka kai tao kino ua ake,
 Ki te tama, ki te ipo e,
 Te akapaa ki vave ra,
 Ka tui ere te ipo e,
 Ko riki, ko riki oti e tai e,
 Ko vanangananga oki,
 Ana mai nei te tuia e,
 Ko teaa koe e, e mamate oi e,
 Ka tuiere te ipo e,
 Tui oki te ipo e,
 Te kai tao kino ua ake a Tane ki te ipo e,
 Te akapaa ki vave ra,
 Ka tui ere te ipo e
 Tuia ki te ipo e.

484. Kua tae ki te enua o Ako, ki Avaiki, kua tau te pāi ki raro i te ava, Kua tae mai a Tangiia-ti-naku ki runga i te pāi, kua aroa maira aia i a Tane ma Ako. E oti ake ra te aroaanga, kua tuatua maira aia ki a Tane i te tuatua i a Ako i tona puiaanga ia e te matangi i aere aia (i te ?) ii atu, ei utu i te vaine i a Miri-tau-a-kana. Kua ui maira a Tane ki a Tangiia-ti-naku, "Naai ua ai tena au tamariki i mua i a koe na?" Kua tuatua maira aia ki aia, "Naku anake." Kua karanga atura a Tane, "E kiato maata toou!" E kite akera a Ako i taua tuatua ra, kua riri akera aia i a Tangiia-te-naku, kua tuaru atura ko ia i akakitekite i te tuatua i aia ki a Tane ra.

485. Tera te aroa o Tane ki a Tangiia-ti-naku :—

E tatau ana ki te pei e,
 Te anaunga tama e,

Na 'Tangiia-ti-naku ra,
 Ka tui ere te ipo e
 Tui oki te ipo e
 E te kai-tao ra, kino ua ake, ki te ipo e,
 Te akapaa ki vave ra,
 Ka tui-ere te ipo e,
 I tatau, i tatau ki te pei
 Ei te anaunga tama e,
 Na 'Tangiia-ti-naku e,
 Ka tai atu, ka rua e,
 Kua anau ki vao e,
 Kua rava te kiato,
 Ka tuiere te ipo e,
 Tui oki te ipo e,
 E te kai tao ra, kino ua ake
 Ki te ipo e—
 Te akapaa ki vave ra,
 Kua tuiere te ipo e
 Tia ra ki te ipo e.

486. E oti akera, aere atura a Ako ki uta i te enua, ka kake atura ki uta ki te tiki i a Avaiki kia aere mai ki raro i te ava, kia tari mai i te koe ma te aoa. Te akana te amo, "E aa tauiri, tau iri au, te peketaanga i taku ika e rauka mamate ua mai nei." Kua kite tetai pae, kare tetai i kite, ko tei kete koia to 'Tangiia-ti-naku pae, kua kite ratou e, ko te ariki, ua rai o Itikau ko Tane, tei runga i te pāi. Kia ope atu a Ako ki uta, kua aere maira nga tupuna o Tane, kua akakau maira i aia ki te kakau iriiri manomano, ki runga i a Tane. Kia eke maira a Avaiki ki taatai, karo ua e ika, mari ra ko te tangata pe ua ra. Kua maeva te kata a to Avaiki ki a Ako; e kua na-ko-atura, "Te akaturi roa atura i tera mataara, i tera mataara." Kua tae maira a Ako ki runga i taua tangata pe ra, kua na-ko maira aia. "E te pe nei! E te pe nei! Teien iora nei te tangata i akarukeia o nei e au?" "Kare ua au i kite kua eke ua mai rai au." "A aere maira, ka aere taua ki oku noo ei taua," Kua tuatua maira, "Oatu ra," Aere atura rai katoa, e tae atura ki roto i te are, kua tuku atura aia i aia ki roto i te koro o te puaka, e kua titiri atura aia i te mea taee ei kai naua, Inara kua kai ra a Tane ki te kai meimeitaki, tei aoaoia e nga tupuna ki roto i aia ei kai nana.

487. Nonoo iora raua e po'akera. Kua aere maira nga tupuna, kua akamanea i tona ngai, kua tiritiri taua au mea taee ra ki te ngangaere. E tae ake ki tetai āiāi, kua kapiki maira a Ako, na-ko maira. "E te pe nei! E te pe nei! E aere mai, ka aere taua ka pai." Kua aere atura raua e tae atura ki te nia i to vai, kua tuatua maira a Ako ki a Tane, "E aere koe ki raro ake pai ei, ki runga nei au pai

ei." E kua tuatua atura taua tangata makimaki ra ki aia, "Eiaa, e aere ua koe e pai, ka noo ua au i runga i te pae nei." Kua noo ua iora a Tane i te pae, kua uipa maira te tangata ki a raua i te matakitaki i a raua, Te tako ra aia i reira, te na-ko e.

Kuri roa, kuri poto,
Kuri papati kore rea
Tikoi ake e pou
E taviri naau,
Ka riri naau,
Ka tote naau,
Ka tangi mai ki to kuri
E aoa atu nei,
Kuri e aoa, kuri e aoa.

Kuriri ana e kai mapua ra,
Tatari E Tane, i toro e,
Tie noa e maru, e kai mapua,
Kuriri e, e purotu te runga
I te rangi i a Ina,
Ko Tane-mata-una-tiaka,
Tatari e Tane, i tono e,
Tie noa e manu e,
Ko tai Tane i tone e,
Tie noa e manu e.

488. Ka oti te pee, kua tu aia ki runga ma tana ua-o-rai kakau tikai; kua kiriti, kua titeni, kua na-ko atura, "E Tu-te-maeva! taku metua te tama a te atua i anau e!" Kua rere ki raro i te vai, kua ta te uriia ma te matangi, kua koraparapa te uira, kua kukukina te mangungu, kua ngaromia te vai e te rau o te pua.

489. Kua tumu i te pee i reira:—

Ko taku akama kino ua
Ka taratauri e riri, e ariki
E kura ere i toro oi au
Kua rirerire koia e
Me ngavari tai purotu
Kia mate mai e,
Ko taku, ko taku akama,
E akama i te tane oki,
Unga mai te kino e,
Akina mai te meitaki
No te tangata purotu e,
Ka taratauri e riri, e ariki
E kura ere i toro i a au e,
Kua rirerire koia,

Me ngavari tai purotu,
 Kia mate mai ariki
 E kura e—

Ko te ua teia :—

Ko te rau ua o te pua e,
 Ka makuru maira i runga roa,
 Ka taratauri e riri e ariki e
 Kura ere i toro i au e,
 Kua rirerire koia e,
 Me matauna tai purotu,
 Kia mate mai e
 Ko makuru makuru maira
 Irenga e, e runga 'Ti-arorangi oki,
 Kia para ei vave ko te kakara e,
 Ko no Rangi-kapu,
 Te nooranga rei iri e,
 Ko te nooanga oki tena ra
 No kutu oki, no ria e,
 No te tangata ki kino e,
 Ka taratauri e riri ariki
 E kura ere i toro i au e,
 Kua rirerire koia e,
 Me matauna tai purotu
 Kia mate mai ko te ura ra,
 Ko te ura i te moana e
 I a aku tupuna atua oki,
 Ko 'Te Rongo ma Kau-kura e,
 Ko Kau-ono ma Irakau e,
 Ko Pipa ko Ei-tara
 Ko Tu-tapiri-tapa-roa,
 Ko te Kare-roa i mata kopikopi ra,
 Ka taratauri e riri e ariki e,
 Kura ere i toro i au e,
 Kua rirerire koia e,
 Matauna tai purotu
 Kia mate mai ariki e kura e.

490. Ka oti te paianga, kua aere ki te kainga; ko te ooruanga i te apinga ki a 'Tane. Kia oti kua kai te kai. Kare ra aia i kaikai. Kua karanga maira a Ako ki a 'Tane, "E aa koe i kore ei e kaikai?" Kua karanga atura a 'Tane ki aia, "Ei aa! kare au e kaikai, e kaki ika au." "Tea te rua ika aa?" Kua tuatua atura aia, "Kare ua okupaa, kua kapi te vaarua." Mate roa akera aia i te akama i reira.

491. Kua pou taua kaingakai ra, kua aere atura a Ako ki nga tuaine ei tukiri ei no raua ma 'Tane; no te mea e tere to raua, ka aere ka turoto i te ariki vaine i a Miritau-akana. Ko te umuumu teia na Ako, ko Miritau-akana. Kua akoako atura a Ako ki nga tuaine i te tukirianga i te ei, "Ko te ei tiare, noku; ko te ei inano, ko ta korua ia e tui no 'Tane." E kia oti nga ei i te tui, kua (vao?) raua ki te vairanga. "E tae akera ki te tangianga i te moa, kua akaara maira a Ako i a 'Tane e tu ki runga ka aere, kua ao; kua karanga atura aia ki aia, "Aua e rapurapu, e tama!" "E aa?" "E aerenga no te ariki-marokura i te po, kia ao tikai ka aere ei." Kua ravea ana nga ei i runga i te akairinga, kua ikiiki keia, ko to Ako, kua kavea ia ki te akairinga i to 'Tane; ko to 'Tane, kua kavea ia ki te akairinga i to Ako. Kua ao i reira; i te popongi kua rakei, kua rave maira i nga ei ki te kaki, kua tautau aere iora a 'Tane i tona ei, e akara atura aia i to Ako ei i tona kaki, kua karanga atura ki aia, "E aa, terao i toou ei, a tama tiria, tei i a koe toku ei." "E! ei ia no te tangata. Tera toou ei. Oake ra, ka aere; E, ei mua koe, kia akara mai a Miritau-akana i a koe."

491. Te tuku aia i te tangi i reira :—

Ko naai atu e tiki atu e aaki e,
 Ko te kaute i kuru i runga roa ra,
 I Anga-tapotupotu,
 Ka tuiere te ipo e, tiara ki te ipo e.
 Te kai tao ra, kino uaake
 I te tama ki te ipo e,
 Te akapaa vave ka tuiere te ipo e,
 Aaki, aaki ki runga nei, e runga e,
 Tui ei pare, ei pare ake no te puke vaine
 I runga roa ra i Anga-tapotupotu,
 Ka tuiere te ipo e, tuia ki te ipo e,
 Te kai tao ra, kino ua ake ki te ipo e,
 Te akapaa ki vave, ka tuiere te ipo e,
 E tiara ki te ipo e.

Ko naai atu e tiki atu e aaki e,
 Tai tiare i Are-matangitangi,
 Ka tuiere te ipo, e tiara ki te ipo e,
 Te kai tao ra, kino ua ake ki te ipo e,
 Aaki aaki ki runga nei e,
 E runga Ti-aro-rangi oki e,
 Tui ei pare e pare ake no te puke vaine,
 I runga roa ra i Are-matangitangi,
 Ka tuiere te ipo, e tiara ki te ipo e,
 Te kai taora, kino ua ake ki te ipo e,
 Te akapaa ki vave, ka tuiere te ipo e,
 Tiara ki te ipo e.

492. Kua aere iora raua e tae atu raua ki Iti-raro. Kua akarongo atura raua i te kitikitiangi i te kaara. Kua tuatua maira a Ako, ki a Tane, "E aa iora ia, e tama?" "Te tangi i te kaara a taua vaine ra." E tae atura raua ki te kainga o taua vaine ra, kua kapipiki maira i a raua; kua tomoatu raua ki roto i te are. Tei runga a Tane i te kaara e rave ana ki aia, kua tima aia i te kaara—tera te timaanga i te kaara:—

Taruma tupapaku ra,
 Kitiaara, kitiaaa,
 Kitikitiara, kitikitiara,
 Itiiti-raro, ia itiitiraro,
 Ko Tane ki runga,
 Ko Miritau-akana ki raro,
 Ka pipiri, ka moe,
 Moe te vaine ma te tane
 E tie manu, e tie kura,
 I iri paku ava,
 Paku tatangitangi,
 Tangi, i tatangitangi.

493. Ko Punua-a-kura te metua o Miritau-akana; ko Kekerau te tuakana, ko Taiora te tungane. Kua mate raua, kua riro ki a Miritau-akana—ki te teina—te ariki. Kua riro mai te rongo ki a Ako, i taua vaine ra, kua tuatua iora nga tupuna ki a Ako e, "Ta tatou vaine, e vaine purotu tu ua atura taua vaine ra." Kua tuatua maira o Ako ki nga tupuna nona ra, "E akapeea?" Kua tuatua raua, "Ko te au mea ravarai te tari ei utu ei; kia inagaro mai ki a koe." No te mea e tangata kinokino ua a Ako.

494. Kua tari atura a Ako i te akaturi i taua vaine ra, te puaka mano-tini, te apinga tinitini mano, te moa, te kai, mano mano tini kore. Kare rava i kaipaia mai, kare oki i keinga taua kai ra—tei Tane ua te inangaro o te vaine. Tera nga akaapoapo i a Ako. No nga tupuna; e pakari maata to te aronga akaapoapo kai i to ratou au peu piki kaa a kai ua, "Ko te kainga taau e tuku no te vaine, ei reira e inangaro mai te vaine." Kua topa te kainga, kare rai. Ko te puna vai, kua riro te puna vai, "E aa paraparaanga o te atua, a Kura, tikai, taau e kave, ei reira e aere mai ei," "E aa tera?" E parapararau." Kua kave te atua, te pou-are, te are-moe, te are-unu, te vaka-tautai, te ika-iriiri to au mea katoatoa. Kare takiri e ungaunga toe. Koia i tuatuaia ai ki a "Ako akaturi-roa."

495. Ka aere ake taua ariki ko Ako, e ki tai vaine, ki tai vaine, ko Takauri-moe, "E Takauri e! tei taku inangaro ko te opukuranga (i?) te vaine kikino—o Te Enunuki. E takaiia e te tane, e i aere ra, i aere ki te vaine e ki a Miritau-akana oki, e vaine tia ki te rangi. E Ako te ariki tapu, takaiia e te tane e, e moe taka uri e.

496. Oki te tua nei, oki ki Iti kau. 'Te tuku ra te pāi ki te moana. E tae atura ki Iti kau, kua aravei atura i te metua, i a Tu-te-maeva. Kua akakite atura ki te metua, "Ka aere au ki a Kui, ki nga tamaine nana, i Taa-te-ata." Kua tuatua maira te metua ki aia, "E aere, okotai aau e taoi; ko Kau-kura." Aere atu ra aia e tae atu ki Taa-te-ata, ka kite atura aia i nga tamaine a Kui. Kua oki mairu aia ki Iti-marama, tei reira a Kui, te tunu ra i te kai; e ui te kai i runga i te ai; te noo ra aia i reira i te tamanamanata i a Kui i taia ai (aau?) kai ra. E miringao kua tamanamanata mai a Kui i a Tane; tera te ara, ko te ai-kai a Kui i keia e Tane; kua tiria ki a "Angai-ariki," e matau māna, e maata taua matau ra, kare rava e tangata e ora. Kua titiri atu a Kui i taua matau ra ki vao; kua oro atura a Tane, kua taviri i te matau ki (a?) mapura, toto maira, tera ka tatara. E taro iroiro-ngata roa ake a Kui i a Tane. Ei reira a Kui e kapiki ei, "E atua rauka toku oa, e tangata rauka taku manga (? muanga) Kua eko roa au i teia tangata. Koai teia ariki nui i taea mae ei taku kainga. Ina koe! ka akakite mai i taau ingoa." Kua tuatua atura a Tane ki aia, "E metua noku, ko Tu-te-maeva; e e metua vaine noku, ko Vai-mako-ori. Anau tona ariki, ko Tane-nui, ko Tane-rai, ko Tane-mata-ngavarivari-te-tava, kia tau piri ake tona aro ki a Ina-oro-ake-i-te-ata." "E tupu ariki ei koe noku i taea mai ei toku kainga."

497. Kua ui maira a Kui ki aia, "E aa te aerenga i tae mai ei koe ki kina." Kua karanga atura a Tane ki aia, "I aere mai au ki nga tamaine aau ei vaine naku." "Oro mai, tena nga vaine aau, tei uta, tei Taa-te-ata. E atarau to ratou e akatu na naau, e ā atarau, e ā ataata apinga. Oro mai ka noo taua i tai na, tena ka tae mia akonei." Kua pati atura a Tane ki te vai, kua karanga mai rai ra a Kui, "Kare e vai. E kake ki tetai nu naau. Tena nga tariki tei runga; auraka koe e papaki." Kua kake atura a Tane e runga, e te eke maira te moko ka aere mai ka kai i aia. Takia atura te moko, pāi atura tena ki te moana e runga i te arae i te nu; e te toro mai ra te veri; motu ia e tena ki te moana. Kua kapiki a Kui, "E aa ia e tama taume, e teea nga tariki." Kare ua, te akangavari ra i te nu ki Iti-kau. Te maranga maira te ē me roto i te kikau, ruru ia ai te nu e, e ope ki Itikau, te eke ra ki raro; okotai nu i taoi mai ki raro. E eke maira e riro, te ui maira a Kui, "Teea te nu?" Kua karanga atura aia e, "Teea nga tariki?" "Kare ua, tera ua te mea nu okotai, ina koe ka akara mai." Koiia atura te mata o Kui, puera akera tona mata, kua akara maira aia i a Tane e te umere ra aia i aia.

498. Ka ano e reira e tangi atu:—

Ko na Tane, ko na Tane,
I te oro naunau,
Ka tiri kopua e tiri kopu,
Taku tama, e taku tama,

I paea ki te pa-enua tapu,
 E tiri kopu e ua Tane nana,
 Ka oro koe e Tane e
 Ki te tua o te rangi,
 E ariki nui ko Mata-una e,
 Ko te tama na Atua ra
 Ka tiri kopu e tiri kopu
 Taku tama e taku tama
 I paea ki te pa-enua tapu e,
 Tirikopu e ua vaine nana e,
 Ko Te Marama-nui-otu,
 Te Marama-iti-anakenake
 Ko Te Marama-tau-one,
 Ko Ina-oro-ki-a-Tane e,
 Ka tirikopua e tirikopu
 Taku tama e taku tama
 I paea ki te pa-enua tapua
 E ka tirikopu taku tama e.

499. Kua āiāi i reira; kua aere maira nga tamaine a Kui mei uta mai, ka aere ki taatai i te rama. Kua kapikipiki maira, "E Kui e, tera taku kakau!" Kua pera maira ratou ravarai. E kua tuatua maira ratou ki a Kui, "E ka aere matou ki tai ika na Tane!" I te tere aere atura ratou, rama atura; e kake maira ki uta kua taki kapikipiki maira, "E Kui e! Teiea te au kakau o matou?" "Tera mai!" Kua akakite maira ratou ki a Kui, "E kare ua a matou ika, takitaki ua rai a matou mea ika no to matou au atarau ua, kare aa." Aere atura nga tuakana, kua tae mai te teina—Ina-oro-ake-i-te-ata," kua Kapiki maira, "E Kui e! omai taku kakau." Kua karanga maira a Kui, "Tera mai." "Aue! e kakau ke ua teia e Kui!" "E rave ua koe, E maine! eia te tuatua, e rave ua koe." Te rave ra i te kakau, te akakite ra ki te metua vaine, "E auru okotai ua rai taku na Tane, kare aa." Te aere ra ki uta i to ratou are, te taki moe ra. Te akaunga ra a Kui i a Tane kia aere ki uta kia tapaki aere i te atarau a te au tamaine nana. Te aere ra a Tane, ei runga i ta Te Marama-nui-otu, i kapea i reira ki runga i ta Te Marama-iti-anakenake; oparaia i reira ki runga i ta te Marama-taua-moa, i kapea mai i reira ki runga i ta Ina-oro-ake-i-te-ata; mou atu ki reira.

500. Kia popongi ake, kua tupu iora te pekapeka i nga tuakana o Ina, ka ta i aia, ko tona atarau i manuia ra. E kite akera a Kui i taua pekapeka ra, kua aere maira a Kui, kua akataka marie i taua pekapeka ra, kua ui atura aia ki te tuakana, ki a Marama-nui-otu, "Kare i tae ana ki runga i taau atarau." "A kua tae rai." "Ka noo koe, kare au tuatua." Kua ui ki a Marama-iti-anakenake, "Kare i tae ana ki runga i taau atarau a?" "No runga rai a!"

“E noo koe!” Kua ui aia ki a Marama-taua-noa, “Kare ainei i tae ki runga i taau atarau?” “O, Eia, kua tae ra oku paa, e oparaia rai e au.” Otira ua te tuatua, “Auraka e takiriri ki te taiti, aka-kauia te tane a kotou. Kua eti ua te taumaro, kare a tera i te ara, na kotou ua-o-rai.” Kua rave a Tane i te vaine, oki atura ki Iti-kau.

501. E tae atura ki Itikau, noo iora ki o te matua, e tae akera ki tetai tuatau, kua akaunga atura i te tama kia aere e akaaū i te karioi. Kua aere atura aia, kua uipa mai i te tangata ravarai ki te karioi. Te eaau ra nga pāu, kua pu auau. Tera e tokorua oa pikikaa nona, te kimi ra i te ravenga kia mate a Tane. E ravenga viivii rava ta raua i rave. E kite akera a Tane i taua tuatua viivii ra, kua mou roa i roto i aia te akana (? akamā). Kua karanga atura aia ki te tangata ravarai, “Ka aere tatou ki te maunga uti mata.” Kua aere atura aia ma te tangata ravarai ki te maunga, ko Oro-tu-tangitangi te ingoa.

502. Kua tangi i reira :—

Ko te pua, ko te pua, ko kake marie ua,
 'Tau kino e te pua, nue e,
 Ko te pua oki te uta, rirerire e,
 E te oro tei taatai tau kino e,
 I kake ra, i kake ko tau kino e,
 'Te kuru maia te mapua ki raro,
 E ka rere e, taku mari e,
 I te tautauranga i te mato roa nei,
 'Tau kino e te pua ra rue e,
 Ko te pua oki te uta roa rirerire e,
 E te aro tei taatai, tau kino
 E te pua ra rue e.

503. Kua kapiki atura aia ki te tangata ravarai i taua takanga nona ra, kia uuti mai i te mata, kia akatakataka mai i te mata ki raro i te pua ei akatakatakaanga no te tamariki o Iti-kau. “Te kake nei au ki runga i te pua ei rererereanga no tatou.” Te tarai ra i te pua, e nuinui ua atura e te vao ra. Te aerera ki runga i te tuaivi akatakataka mai ei ki raro ki runga i te mata. E reira tangi atu :—

Kua kake ua a Tane e, ki te pua ra,
 'Taraiia te pua ra rue e,
 Ko e te pua i toro ooki ana
 Ko naku oi te pua ra, tarai e,
 Ko tarai, taraiia io i runga
 'Tarataraiia io i runga
 I Oro-tu-tangitangi, tangitangi koia e,
 'Te purotu me te ao ko Tane-mata-una ra,
 'Taraiia e te pua ra rue e,
 Ko e te pua i te toro ooki ana,

Ko naku oi te pua ra, tarai e,
Te pua rua oti ake ooi e.

Ko te pua, ko te pua, ko tu nuinui,
Taraiia e te pua ra rue e,
Ko e te pua i toro ooki ana
Ko naku oi te pua ra, taraiia e,
Ko tarataraiia io i runga
Taraiia io i runga, i Oro-tu-tangitangi
Tangitangi ana ko koia e te purotu me te ao.
Ko Tane-mata-una ra
Taraiia e te pua ra rue e,
Ke taraiia e te pua rue e,
E oti ake ooi e.

504. Kua titiriia iora maira a Tane mei runga mai i te ivi maunga, kua rere atura ki runga i te pua, tu rai te pua i raro, e mama ki runga e vao ua mai, kia tu ua mai i runga i te pua e. Ka ano i reira tangi atu :—

Kua rere ua a Tane e
Ki runga i te pua ra
Taraiia e te pua ra rue e,
Ko e te pua i toro ooki ana
Ko naku oi te pua ra, taraiia e,
Ko titiri-a-roro e ki te pua ra
Taraiia e, te pua ra rue e,
Ko e te pua i toro ooki ana,
Ko naku oi te pua ra
Taraiia e, te pua rue e.

505. Te tipu ra te teina, a Iku-mea i te pua ma te kapiki mai a Tane i runga i te pua, "E! aua e tipuia!" Te tipu rai, e topa ki raro te akainga ki runga i te mata. Te kiriti i a Tane me runga i te pua, e tuku ki runga i te papaanga, e te oro maira te vaine. Kua riro te rongu ki te metua ma te vaine, e kua mate a Tane, kua tu i te pua. Kua kapiki maira a Tu-te-maeva ki te unonga, "E aere koe E Maine! E tae koe ki to tane apaina, tiria ki raro i te vai; e panu ki runga i te kiri-a-vai e apinga e topa ki raro, ka tangata mai." Aere atura te vaine. Ka ano e reira tangi atu :—

Ngaengae mai te manava no Iua i te ara,
Ka uia oki au e uru ere te pua i uta roa,
I naai oi au, e Tane! ia kitekite mata ra, e Ono e!
E no ngaengaeka akaoro e utua,
Ka ano ka aere ana koia e,
Ko Tane ka ooti rua ra,

Oti ake uru ere te pua i uta roa
 I naai oi au e Tane ! kitekite mata ra
 E ono e ra i te pua ra rua e.

506. Te apai ra te tamariki o Iti-kau i a Tane ki raro i te vai, titiri ki raro i te vai, topa pū ua atura ki raro, kare i panu mai ki raro, kare i panu mai ki runga. Ka ano e reira taua ariki tangi atu :—

Ka apai a Tane e, ka titiri ki te pai e,
 Te kupekupe e, ko te kupekupe o au-mareva.
 Ko au-mareva kua kino e
 Kino roa te vai, e kino e anuanu
 E te kupekupe e, e ko te kupe,
 Ko te kupe i aru e, ka tangi mai e.

Iro-nui keketu e, no Toi-akarau e,
 No runga i te ata e, te kupekupe e,
 Ko te kupe ko te kupe o au-mareva,
 Ko au-mareva, ko au-mareva, kua kino e,
 Kino roa te vai, e kino, e anuanu e,
 Te kupekupe e, ko te kupe, ko te kupe,
 I aru e ka tangi mai e.

507. Kua peke mei raro i te vai, e kua apai ki roto i te tai, e roto i te tai e kua tuku ki raro i te tai kua topa ki raro i te tai, kare rai i panu mai ki runga. Kua peke me roto i te tai, kua ora ; apai atura ratou i aia ki te kainga ki roto i te are, apaiia atura ki runga i te ngai o nga tupuna vao atura ki reira ; tei runga nga tupuna e maoro ana, e meitaki ua akera.

508. Ka ano taua ariki tangi atu :—

Ka apai a Tane ka titiri ki tai e ra,
 I te kupekupe e, ko te kupe,
 Ko te kupe ra o au-mareva,
 Ko au-mareva, kua kino e, kino roa te tai e,
 Ka kavakava e ra, i te kupekupe e,
 Ko te kupe, ko te kupekupe i aru e,
 Ka tangi mai e—e—.

509. E ora maira aia i taua mateanga ra, kua noo ua-o-rai aia i reira, e tae akera ki tetai tuatau kua porokiroki iora aia ki te metua, kua karanga atura, “Tena ra koe, e taku metua!” “Teia au!” “Ei kona koe, e taku metua! ka aere au ka akaturoto i nga tamaine a Moa-a-kura, i te enua ra, i Moapi, ei vaine naku.” Kua tuatua maira te metua ki aia, na-ko maira, “Ka aere koe, e ka akāpeea to vaine?” Kua karanga atura aia ki te metua, “Vao nana na teina ra, na Ikumea.” Kua tuatua maira te metua ki aia, “Me aere koe,

taoi roarai i a o tupuna ei kave i a koe kia tae ki Moapi, ei akakite i a koe ki te ara i te moana e ki te kainga." Kua moe iora i te angai, e pangia akera ratou, kua ui atu aia ki te pua i tu ei aia ra ei rakau nana; kua rave maira aia i taua rakau ra, kua aere atura ma te aronga tupuna.

510. E tae atura ratou ki Moapi, aere atura ki te kainga o Moa-a-kura, noo atura ki reira; riro atura nga tupuna vaine o Tane ei vaine no Moa-a-kura, e riro maira nga tamaine a Moa-a-kura ei vaine nana. Ko Mata-au te tuakana, ko Pare-au te teina; ko Au-pena te metua vaine, ko Pōue tai tungane, ko Rau-ue tetai. Kua noo ua iora ratou, kua aere mai nga vaine nana, kua akarapurapu mai i aia; kare rai aia i paria e nga tupuna e, "Aua e aere, e karanga koe e pongi au, e aere kotou ki tetai kai naku." E miri mai i reira kua aere mai a Au-pena, kua tupu iora te pekapeka i a ratou i te noo anga i reira, no nga tupuna vaine o Tane i raveia ra e Moa-a-kura ei vaine nana. Kua arumakina^{ia} maira aia ma nga tupuna; ati maira ratou e tae mai ra ki runga i te Kauvai-maata i Moapi, kua toko atura a Tane i te rakau ki raro i te vai, rere atura aia ki tetai nia i te vai, ora atura aia.

NOTES ON TONGAN RELIGION.

By E. E. V. COLLOCOT.

PART II.

TUI Haafakafonua. This god is identified with Moso in Samoa and Tutumatua in Fiji. His Tongan habitat was Maofanga, a village near Nukualofa. When the native cults were still living Maofanga enjoyed the reputation of special sanctity. There was here a chiefly burial ground, and the house of refuge of Tui Haafakafonua was justly famous. Many, if not all, of the gods had evidently their places of sanctuary, but some were not able to afford much protection to the fugitive from vengeance; they were *tutulu*, literally, leaky, but others were not leaky, and once within their precincts the guilty man was safe. Of these non-leaky sanctuaries that of Tui Haafakafonua was one of the most famous.

Fakafonua is the chief of Maofanga, and Haa-Fakafonua means the tribe or clan of Fakafonua. Tui Haa-Fakafonua means the king of the tribe of Fonua, the name suggesting a close connection with the tribal organisation. The sacred animal of this god was a lizard, and for the convenience of his departure, and presumably arrival, a tree or post was always provided for him to crawl along. A handy post or tree-stump was a regular part of his temple furnishings. At the end of a seance the priest clapped his hand on the post, and, evidently speaking as the god, said to the worshippers "Good-bye," and then evidently speaking as the priest to the god, again said "Good-bye," using a very high chiefly term. The people, too, using this same word, also bade the departing deity good-bye. In the native tongue of course these good-byes are very different terms as addressed to those who are going away or to those who are remaining.

It was the priest of this god whose inspiration Tamale witnessed as a boy. Tui Haa-Fakafonua used to appear in a pond in Maofanga, and was noted for his fondness for the ladies who used to become sick by bathing in the sacred water. It was this god to whom I referred previously as having heard that women became pregnant by bathing in his pond. Although this is not absolutely verified it seems a not unlikely detail.

Mofuta-ae-ta'u. This deity, whose name seems literally to mean the "Proud Boastfulness of the Season," was the god of Tamale, the chief of Niutoua, in Eastern Tongatabu, who was also intimately

connected with the wider worship of Bulotu Katoa. The sacred animal of Mofuta-ae-ta'u was a great sea-eel (Toke), who dwelt in an opening of the reef opposite the village. This deity resented anyone's appearance on the beach near his abode with the head bound with a turban, or whitened with lime. Should anyone so disregard the eel's feelings as thus to appear in the forbidden area he would be taken off to the hole in the rock where the god lived. It is related of one unlucky wight who so offended that he was born off by the enraged god, but five days later, when his friends and relatives ashore had finished celebrating his obsequies, he suddenly appeared amongst them, not, however, his old, good-looking self, for the eel-god had plucked every hair from his head.

A small fish called the *vete* was regarded as the girdle of Mafuta-ae-ta'u, it being asserted that a shoal of *vete* surrounded the great eel like a leaf-girdle. A similar statement is made about another fish and one of the shark-gods, to be mentioned later. The eating of the *vete* was not forbidden, but it was *tabu* for the chief Tamale to go down to the beach on the days when it appeared. Should he neglect this precaution of keeping out of the way (probably within doors) the *vete* would disappear. Restrictions of this sort are not confined to Tamale.

The father of the present Tamale adopted Christianity, and burnt the temple of his god. Its furniture included fine mats, weapons of war, and carefully wrought pieces of wood painted with tumeric. Probably this is a representative collection of temple treasures.

Taufa is another god of the chiefly eastern end of Tongatabu, associated particularly with the great Tui Haatakalana chief Tungi and his family. The Tungi chieftainship is comparatively late, but the title is now borne by the Tui Haatakalana, one of the oldest and proudest names of the Tongan nobility. The special domain of Taufa was a large district called Ahau, including several important modern villages, in the east of Tongatabu, but the name is more familiar now as that of a village at the other end of the island. One of the most widely used names of the hero-king, George Tubou I., Taufa-ahau, is said to be derived from the name of this god and his district. In childhood the king was cured of a serious illness by Taufa, and thereafter bore the name Taufa-ahau. This name was previously unknown in his family, but has since been perpetuated. Taufa had a famous sanctuary. It is related that, during a time of war, Niukapu, a chief of very ancient lineage, fled from his foes and gained this house of refuge. His enemies thereupon slew a man, and, with appropriate accompaniments, presented him as an offering to the god. The priest Kautae, thinking it shame that a man who claimed sanctuary with him should perish, slew his own daughter and gave her to the waiting warriors, thus ransoming Niukapu. Tamale, who related this, spoke of Kautae as having given his own life to Niukapu's

foes, and it is said of priests that it is better that they themselves should die than that one who has taken refuge with them should perish. Niukapu in gratitude to his deliverer told Kautae to take his pick of a piece of land, but the priest instead asked Niukapu for his *kava*, which means that in *kava* ceremonies Kautae has the right to demand that the cup intended for Niukapu should be brought to him. This practice is not very uncommon. There is an old gentleman in the island of Haano, in Haapai, who, although not a chief himself, has the right to demand the *kava* of a considerable number of chiefs on the ground of their descent from his family.

Taufa is both a sea and a land god. In the sea he is manifested as the shark, and is called Taufa-tahi, i.e., Taufa of the Sea. On land he bore the name Taufa-uta, i.e., Taufa of the Land, but had no separate sacred animal. In fact, Taufa-tahi and Taufa-uta cannot be considered as two distinct manifestations of the god. Taufa was the god, his totem was the shark, and he had his shrines ashore in which he spoke through his priest. The name most commonly applied to him is Taufa-tahi. Taufa's shark seems to have been a mythical sea monster. Near Mua, the chief village in eastern Tongatabu, is a place in the sea, where it is asserted that on calm days white mounds, like the mounds heaped up over the graves of the dead, can be seen beneath the water. This spot is called Taufa's cemetery, and here the god, in the form of an exceedingly white shark, might be sometimes seen.

Taufa was a notable protector of gardens. To secure the services of the god the husbandman had simply to plait a coconut-leaf in the semblance of a shark, and hang it up in his plantation. This placed the garden under a *tabu* that none would dare to violate. It is said that after the introduction of Christianity a man had the hardihood to thrust his hand in mockery into one of these *tabu* signs; but the moribund deity was not to be insulted with impunity, and soon afterwards the sacrilegious violator, whilst bathing in the sea, had both his arms bitten off by a shark. It is interesting to notice that the priestly succession has been maintained to the present day, and a Kautae is still regularly appointed.

Tali'ui Tubou is the god of the Tui Kanokupolu, whose title is now assumed by the constitutional ruler of Tonga. Even before the advent of Christianity real power was gradually passing out of the hands of the Tui Tonga into those of more active lords, notably the Tui Kanokupolu, who was in any case a very high chief. Tubou, the royal title of the Tui Kanokupolu appears in the name of the god. Kanokupolu is itself a small village in the west of Tongatabu, but the Tui Kanokupolu chieftainship has long been a much more important thing than king of this little village would seem to imply, but the real moment of the name Kanokupolu itself must doubtless be sought elsewhere. Kupolu

is a widely distributed Polynesian place name. As the capital of the modern kingdom Nukualofa is of course the residence of the Tui Kanokupolu; but the connection between this chieftainship and Nukualofa is of longer standing than merely since the establishment of Christianity. The ancient Nukualofa was much smaller than the present town, which includes within its boundaries a number of family groups who inhabited areas whose names and locations are still known.

The sacred object of Taliai Tubou is a large black volcanic pebble, roughly oval in shape, now in the possession of the Wesleyan College, Nukualofa. This stone is called Tui Ahan, i.e., King of Ahan. Its headquarters were probably Kolovai, the largest town in western Tongatabu, and the home of Ata, the head of the Haa Ngata (Tribe of Ngata), to which the Tui Kanokupolu belongs. Ahio was originally the head of this tribe, but his influence waned by a process similar to that by which the Tui Tonga's prestige diminished.

Besides the Tui Ahan in Nukualofa there is lying on the ground in Kolovai another stone of the same kind, which enjoys a sort of twin sanctity, and is reputed to possess the power, rather unusual in a stone, of bringing forth little pebbles. The natives who led me to see the stone narrated this curious circumstance with perfect gravity, but search failed to reveal any of the fruits of petrine propagation.

These stones are of a sort not found on the coral islands of the group, and were perhaps brought from one or other of the two volcanic mountains in Haapai, Tofua and Kao.

Bekebek-a-Tama, a flying-fox god, belonging originally to Ula, a *matabule* (minor chief, or rather, great gentleman-attendant of a chief) of Ahan, a village near Kolovai, in western Tongatabu, but now transferred to Ata of Kolovai. The actual god seems to be a purely mythical flying-fox, whose appearance is an omen of disaster to Ata. Bekabeka-a-tama is distinguished from the rank and file of flying-foxes (*beka*) by his white colour, but I know of no one who claims ever to have seen him.* In Kolovai are several casuarina trees on which the flying-foxes are protected by a *tabu*, and which are covered with the rather noisome little creatures. One or two great chiefs, however, have the right of shooting them on the prohibited trees. If one falls from the trees to the ground it is free of the *tabu*, and may be picked up and taken away. Rumour avers that the modern small boy's awe of the *tabu* is not sufficient to deter him from trying the effect of a surreptitious missile. Should the flying-foxes desert their trees Ata must make *kava* for them and so entice them home again.

* Ata has since told me that he has several times seen a white flying-fox, most recently within the last two or three years.

Fakafumaka, or Vakafuhu, is the god of the village of Kanokupolu, already mentioned as giving his title to the Tui Kanokupolu. Formerly there stood here a tree beneath which the installation of the Tui Kanokupolu took place. A piece of wood from this tree has been used in the construction of the throne of the Tongan kings, being let in at the back of the royal seat, a symbol of the tree which once stood at the back of the Tui Kanokupolu during his installation ceremony.

The sacred animal of this god was a little shell-fish called the *fuhu*, but there is an obscure statement that he appeared sometimes as a man and sometimes as a rock. The appearance as a man is probably his declaring himself through the priest, but the meaning of his being a rock is not clear, though it is apparently closely connected with the *fuhu*.

An old song is still extant describing the voyage of Faka-fumaka and Tutula, accompanied by the goddess Fai or Fai-malie, to Bulotu. Fai is the real heroine of the piece, and distinguished herself not only by her coolness and good sense in the several difficulties and dangers in which they were involved during the voyage, but also by her voracious appetite in Bulotu, whence arises a proverbial expression meaning to lick the platter clean, which in Tongan is to "lick like Fai." Tongans, however, have no cause to regret her greediness, for, having swallowed a yam in Bulotu, she returned to Tonga and gave birth to a root that has been the progenitor of all the yams in these islands.

Haele-feke, literally "the Octopus comes," or "Coming in the Octopus," is a god which appeared in the octopus (*feke*). He is also called Tutula, already mentioned as the companion of Faimalie and Faka-fumaka in their journey to Bulotu. Haele-feke is the god of Motua-buaka (lit. Old Pig), an important *matabule* of the Tui Kanokupolu, and of Kioa, the head of a younger branch of the same clan. The clans of Motua-buaka and Kioa, inhabiting a cluster of villages in the western district of Tongatabu, refrained from eating the small octopus which is a favourite delicacy of the majority of Tongans.

The octopus god used to appear ashore in a pool called Kanakana. It is said that he changed into a lizard when travelling overland. When an octopus appeared in this pool it was at once recognised as the god, and the priestess immediately went and awaited him at the shrine, apparently a little raised platform, whither presently the people resorted with bunches of coconuts and plaited coconut leaves and earth. The priestess spoke as the octopus, and from words used by an informant would seem to have imitated an octopus, presumably sprawling out in the manner of this ungainly creature.

The people of this deity not only eschewed in their own diet the flesh of the octopus, but they must not approach a place where he was being eaten. If any transgressed the *tabu* he was afflicted with

complete baldness, which, however, could be cured by suitable supplications. Should any of the octopus people find one of their gods dead they gave him decent and ceremonious burial in Teekiū, their head village. With this god was connected the large cowrie shell (*bule*), from whose movements auguries were read. The connection perhaps arises from the use of the shell in octopus-fishing, or both facts have a common origin. A cowrie-shell forms the centre of the bait, which is furnished with artificial tentacles, and somewhat resembles an octopus. This on being lowered into the water is clasped by the octopus, who is then hauled up and taken.

Fono-ki-tangata, the god of the chief Valu and his people in Utulau, in the central part of Tongatabu. The "*fono*" is the food served with *kava*, and "*fono ki tangata*" means to use human flesh in this way. When the *kava* was presented to the god a human sacrifice accompanied it.

Tui Fiji, literally king of Fiji, is the god of Haa-Vakatolo, whose chief is Ahomee, a village near the eastern boundary of the western part of Tongatabu. The sacred object of the Tui Fiji is the tree called *fehi* (*vesi* in Fiji), whose hard wood was a favourite with the makers of spears and canoes. This tree does not flourish in Tonga, but there are some specimens at Haavakatolo, and it is asserted that it is impossible to get it to grow elsewhere in the group. The *fehi*, or *vesi*, flourishes in Fiji.

Tradition records that on one occasion as the Haavakatolo people were about to fight a neighbouring folk Tui Fiji told them to place between themselves and their enemies a large lump of the food prepared by burying and fermenting certain fruits; in this case plantain. The warriors then each ate a piece of this food. None who had partaken of this sacramental meal was to turn aside to right or to left, or to flee from the foe. Immunity from death or serious wound lay in keeping straight ahead. With the dictates of caution thus urging to bold frontal attack the braves of Haavakatolo scored a signal victory.

Jiji and Fainga'a are two female divinities belonging to the Falefa, a clan of great *matabules* attached to the Tui Tonga. An old story relates their unfortunate love for a handsome yellow-haired Samoan named Bajikole ("Folk-Lore," Vol. XXVI.). Their sacred creature is the heron (*motuku*), the dark-coloured heron being the incarnation of Jiji, and the light-coloured of Fainga'a. In Tonga a pair of herons flying together, one dark and the other light-coloured, are called Jiji and Fainga'a. It is said that formerly a pair of herons so differentiated was no uncommon sight, but it is rarely seen now.

Finau-tau-iku, a god whose habitat was in the eastern end of Tongatabu, near the chief residence of the Tui Tonga. His priest was named Mohe-ke-fie-hua (Sleep to Jest?). He is spoken of as a

god of carrying away, or who carries away, but I have heard no reason for his being thus dubbed. His sacred animal was the pretty little blue and green lizard called by the Tongans *pili*.

Tau-ki-bulotu was the god of Haa-Mene-uli, a part of Niutoua, in the east of Tongatabu. No sacred animal is known, the deity manifesting himself through his priestess, Teletele.

Vai-uka also had his seat near Niutoua, but across the border in the Tui Tonga district of Labaha (same word as the Fijian Lambasa). He was the god of the Haa-Mofuta. Mofuta will be remembered as occurring in the name of a neighbouring deity, Mofuta-ae-ta'u.

This god had no special temple, but the priest was consulted in his own home. There was, however, a sacred grove near which becoming silence must be preserved. The hard black volcanic pebbles, valued on account of their durability as heating stones for the ovens, and also used in the adornment of graves, were sacred to him, and the ground within the grove was strewn with these votive offerings. These pebbles must of course be brought from one of the distant volcanic islands. Vai Uka was much resorted to by the sick. The priest stroked the seat of affliction with the happiest results. It is not clear how far these cures can claim to be supernatural, as such soothing massage is still a regular part of Tongan medical practice. The god's pharmacopœia is strongly parallel too to the healing art of mere mortals in its employment of a liniment whose manufacture and use are far from being divine secrets.

Tui Olotau, King of Olotau, god of Olotau, the piece of ground on which stands the well-known trilithon, the Haamonga-a-Maui (The Burden carried on the Shoulders of Maui), in the eastern part of Tongatabu. His sacred animal was the sea-snake, which is also connected with Hemoana. If a sea-snake were seen ashore the people knew that it was no ordinary sea-snake, but the god.

The *kalae*, a rail sacred to the Tui Tonga. I have not been able to find out the name of the inspiring deity. The worshippers of this bird used to take about with them a bunch of *kalae*, and, as already mentioned, the priest had one of these bunches tattooed on his throat.

This bird's crying at night was an omen of death, and in this connection he was called by the sinister name of *Fata*, the Bier. The home near which he was heard would be the scene of death, and as he flew away the direction from which his note was heard was an indication of the situation of the cemetery in which the dead would be buried. Either through a strange coincidence, or through this bird being in some way attracted by serious illness, the monotonous cry of the *kalae* in unusual numbers added to the dreariness of the nights in November, 1918, when the whole of Nukualofa was filled with the sick and dying, struck down by the wave of pneumonic influenza.

The *kanahe* (mullet), the sacred creature of the clan called Fainga'a, *matabules* of the Tui Tonga. These *matabules* are descended from the hero Tui Motuliki, who was the son of the Fijian woman Sinailele (this name is perhaps connected with Hina, the widely recognised Polynesian goddess), and the bones of the dead Maui Atulanga and Maui Kijikiji. Tui Motuliki was even mightier than the great Mani, and whilst yet a child performed the most amazing prodigies of strength and valour. The mullet was from infancy sacred (*tabu*) to him, and an old tale relates that he prohibited its use as food by any man. When he came from Fiji to Tonga he brought his *tabu* with him, and the Tui Tonga is said to have extended the prohibition on eating it to all the men of Tonga. There seems to be no remembered custom to support this tradition so far as full-grown mullet is concerned, though there is corroboration of the statement that the young mullet (called *te'efo*) was *tabu* to the meq.

The *veka* (rail) was the god of Manumua, a chief on the island of Eua. It was also the god of Motuku-vee-valu (Eight-legged-heron), a chief in the west of Tongatabu, and the father of Muni, of whom exploits are related very similar to those of Maui. It is said that Motuku-vee-valu and his descendants were chiefs in the west of Tongatabu before the present Haa-Ngata lords. This, if true, is a very interesting statement. The rail figures prominently in the story of Muni, guiding the hero, who had been cast into the sea at birth and was completely unknown to his father, to the old gentleman as he was hiding from his foe Bunga (coral), the chief of Eastern Tongatabu. Those who belonged to the rail cult used to take the bird about with them. This practice is indicated in the story of the birth of the beautiful Vae.

The *lulu* (owl) is mentioned as sacred to a family group in Haapai who belonged to the Falefa, already noticed as *matabules* of the Tui Tonga. Possibly it was sacred to all the Falefa. In passing it may be remarked that Falefa seems to mean "wide-spread," "widely ramified," like the water flowing on all sides from the pandanus (*fa*) in a heavy rain.

The best remembered feature of the owl's supernatural functions is its habit of revealing the pregnancy of women. If the owl hooted near a house in the afternoon it was known that there was a pregnant woman in that household. The meddlesome bird never blurted out its news unless for some reason the lady were keeping her interesting condition a secret, or were as yet unaware of it herself.

The hooting of an owl near a house late at night was a sign that some disaster would befall the unlucky home.

Toke-i-Moana, that Eel-in-the-Open-Sea, was the god of Uiha in Haapai, whose chief is Malubo. On his mother's side King George Tubou I. was connected with this family. Two of the king's sons are

buried in the rather imposing terraced native vaults in Uiha. There was some question as to whether the king himself should not be buried there, as doubtless he would have been if old native custom had been observed, but one of the outward symbols of recent Europeanisation is a royal burial ground in Nukualofa, in which cement takes the place of the great coral slabs cut from the reef with which the tomb of an ancient chief was built up. Before his conversion to Christianity Tubou I. worshipped Toke-i-Moana, whose sacred animal is, as the name implies, the sea-eel. A temple was built for him in Uiha. The sick were taken to Toke-i-Moana and sometimes cured, and sometimes not, after the customary tribute of finger had been collected from an unfortunate relative. There is the usual *tabu* against eating the flesh of the god or approaching a place where it is being prepared as food.

Jinilau is the son of a woman who used, in going out to fish on the reef, always to turn her back to the rising sun, and at length conceived by that luminary, the fruit of this extraordinary marriage being Jinilau, who is spoken of as the god of beauty. Exceptionally handsome persons were called Jinilau, their attractive appearance being regarded as the gift of the god.

Jinilau married Hina, but before the marriage took place the poverty of the god and his mother made the procuring of appropriate adornment to grace the occasion a matter of no small difficulty. The mother, however, solved the question by telling Jinilau to go to his father the Sun and secure his assistance, adding that he must go to him very early in the morning. Jinilau slept too long, and the sun was already above the horizon before the dilatory groom reached him and preferred his request. After a few grumbling remarks about his son's coming to him when he was right up where all the world could be witnesses of their conversation the old gentleman drew a cloud across between them and the eyes of prying mortals, and they had a cosy secluded chat, with no doubt results satisfactory to Jinilau. Hence arise the light clouds which frequently fleck the horizon at sunrise.

There is also an old myth in which Jinilau figures as lord of Akana in Samoa (Folk-Lore," Vol. I., page 94). The Mangaian and Maori Tinirau is lord of fishes, and this Samoan Jinilau has also special connection with the fish, the Tongan story agreeing with the Maori in representing him as lending a whale to Kae, which Kae treacherously killed, and was afterwards slain himself to expiate the crime. In the Tongan story there are two whales, called Tonga and Tununga, relatives of Jinilau, which are lent to Kae to take him to his home in Tonga. By the treachery of Kae, Tununga is killed but Tonga, sadly scarred, returns to Jinilau, and relates the fate of his companion. The attendants of Jinilau thereupon go to Tonga and bear Kae back to Samoa whilst he is asleep, and there he is slain. Tununga had

been eaten, but all the scraps obtainable were put into a bowl, and the defunct whale thus restored to life. One tusk, which had been presented to the Tui Tonga, was not recovered, but Jimilau comforted him with the observation that nobody would notice its absence unless he opened his mouth very wide.

Toki-langa-fonua, a great god of Eua, wont to appear in a shark, called the Tui-Fai-Ana, i.e., King of the Fai Cave. Myth relates that Toki-langa-fonua swam to Samoa, and that Tui-fai-ana guarded him throughout the journey. This shark was not an ordinary fish, but quite a species to himself. His stump tail was a distinguishing feature, as was the variability of his colour. His home was the cave called Fai-ana on the coast of Eua. He was reputed to be girded about with a shoal of the fish called in Tongan *hofoli*. Approach to the god's cavern was impossible to anyone wearing a sweet-smelling leaf girdle, or having the head whitened with lime, and the prohibition seems to have extended to persons in whom were physical or moral defects. (A boat can never be successful in shark-fishing unless sincere harmony exists between the members of the crew). No noise must be made near his home. Anyone at all unfitted for proximity to the god who attempted to approach the cave fell from the narrow rock path along which he must go, but apparently escaped any penalty more serious than a wetting, for falling into the sea he had no difficulty in swimming back a little way, and there scrambling ashore. It is said too that a great wave used to arise at the mouth of the cave and prevent the approach of the wrongly-disposed person. I have not yet met anyone who claims to have seen this remarkable shark, though I have talked with a young man who says that he has seen in the cave the shoal of *hofoli* said to be the leaf-girdle of Tui-fai-ana.

Toki-langa-fonua (Land-building Axe) is said to have come down from heaven as king of Eua. He begot by his sister Hina twin daughters, Tobukulu and Nafanua, who in their turn bore to their father Hemoana and Tafakula. These incests were unwittingly committed, the parties to them being ignorant of each other's identity.

The people of Eua are said to be immune from attack by the species of shark called *anga*. As a matter of fact the *anga* has more reason to fear Tongans than they to fear him. It is rarely that one hears of a Tongan being injured by a shark, but the shark furnishes many a meal for the Tongan. The native of these islands displays remarkable intrepidity and skill in the water. In the shark-fishing, the shark is enticed alongside the boat by singing and calling out and rattling with coconut shells strung on a stick, and a running noose is then slipped over his head. If matters are not going smoothly a member of the crew does not hesitate to jump overboard and attend to the noose at close quarters.

Sharks' teeth were a regular part of the furnishing of temples dedicated to shark deities.

Tobukulu and Nafanua, the twin sisters mentioned above, daughters of Toki-langa-fonua and Hina, and the mothers of Hemoana and Tafakula. They were turned into two rocks to which prayers were made for good seasons and big hauls of fish.

Hemoana, literally Sea-Wanderer, has already been noticed in the brief notes of the creation myth as one of the original gods. Another account regards him as the son of Tobukulu, born whilst his mother, with her twin sister, was swimming home to Eua after the incest with their father. Toki-langa-fonua had abandoned Eua in horror at the discovery of the close relationship that subsisted between himself and Hina, but the desire of the twins to see their father had added fresh blots to the family history.

Hemoana was abandoned in the sea by his mother as soon as he was born. He was wont to appear in the sea-snake (*tuku-hali*).

Tafakula, literally Red-Edge, a female divinity, born soon after Hemoana as their mothers were swimming from Samoa to Eua. Tafakula's mother, Nafanua, refused to abandon her in the sea, although strongly urged by Tobukulu to do so, and took the child home with her to Eua. In process of time Hemoana came to Eua to visit his relatives there, and he and Tafakula added another to the family's record of unwitting incest, but the unholy succession was stopped by Tafakula's battering the fruit of this union to death with a stone. Offerings were brought to Tafakula, and intercession made, to ensure fruitful seasons, and protection against hurricane and drought.

The suggestion is made by an intelligent Tongan that the name may refer to the red horizon at dawn and sunset. She is the goddess of the light. The island of Eua is high and stands towards the sun-rising from Tongatabu. It would be the first to catch the ruddy glow of the sun as he rose, and would also reflect his last beams as he disappeared below the horizon. Red things are particularly associated with Tafakula, the red varieties of several objects being spoken of as hers. In Eua there is a mound about which are growing two sorts of coconuts, whose Tongan names mean the red nut and the white nut, which is still called the demesne of Tafakula. This mound is probably the site of a house sacred to her.

Hina, a goddess widely known throughout Polynesia. Although the body of lore concerning her is not uniform there are numerous and close parallels between the accounts of the various Polynesian peoples. She occurs in several distinct connections in Tongan tradition, each of them presenting points of similarity with accounts from other parts of Polynesia. It will be well to summarise these.

She is generally regarded as the Moon-goddess, and this view was spontaneously put forward by a Tongan in conversation with me.

Tregear, in his Maori Comparative Dictionary, speaks of her as being connected in the Maori accounts with the Ocean-lord, Tinirau, in a very mythical manner. The Tongan myth of her marriage with Jinilau has been mentioned above.

The tradition of Hina as the sister-wife of the Shark god, Toki-langa-fonua, has already been noticed. This is not her only association with the shark. A Tongan native has told me that in shark-fishing the sharks are often addressed as Hina. In Eueika (Little Eua), an island not far from Eua, Hina is said to be the daughter of the first Tui Tufu, the chief of Eueika. She was very lovely, but one day, whilst sporting in the surf she disappeared, and nothing could be discovered of her fate, till at length she inspired in her father a dream, telling him that through the ill-will of a Samoan god she had been swallowed by a shark, into which the malevolent deity had entered to compass her destruction. Her father thereupon told his people that they need never more fear the shark, as nobody of Eueika would ever more be endangered by one. It is said that as a matter of fact there is no known instance of an Eueika man or woman having been injured by a shark, although both sexes freely and fearlessly swim long distances in the open sea.

In Vavau Hina is the daughter of Maunga-koloa and Tama-tang-kia, and sister of Ngatai (Sea, or Seawards) and Fanna (Land). She had a pet shark, which she kept in a pool ashore, till one day, during an exceptionally high tide, which overflowed the pool, it made good its escape to the open ocean. Hina was inconsolable at the loss of her favourite, and started off to seek it, with her parent, rowing three in the canoe. When the shark was at length discovered out at sea Hina, in order to remain near her pet, jumped into the water and became a reef. Her parents commenced to return to shore, but, unwilling to leave their daughter, they too leapt into the sea, and became two rocks. The three-oared canoe flew up into the sky, and became part of the constellation of Orion. Hina's two brothers, Ngatai and Fanna, later set off to seek their father and mother and sister, and became two other rocks or reefs.

Sinailele, the Fijian mother of Tui Motuliki, is probably another appearance of Hina.

The Shark is also the god of the clan of the Tui Tofua, i.e., King, or Chief, of Tofua, a high volcanic island in Haapai, historically interesting as being the island on which Blight landed after the mutiny of the "Bounty," and from which commenced his wonderful open-boat voyage. Tofua is not now inhabited, but people lived there within the memory of living men.

There is a tradition that an early Tui 'Tofua was about to kill his son in a fit of jealous anger, but the youth obtained his father's permission to sail away with some of his people. When they got well out to sea he told the crew to jump one by one into the water. As each man leapt into the sea he became a shark, of the more harmless variety called *anga*. The young chief himself was last, and he was turned into one of the great man-eating sharks called *tenifa*. A Samoan on board, not relishing the metamorphosis, refused to participate, and returned and told the tale on shore. Since then the shark has been sacred (*tabu*) to the 'Tofua people, and must not be eaten by them, on account of the relationship subsisting between them. There is still extant a song referring to this exploit.

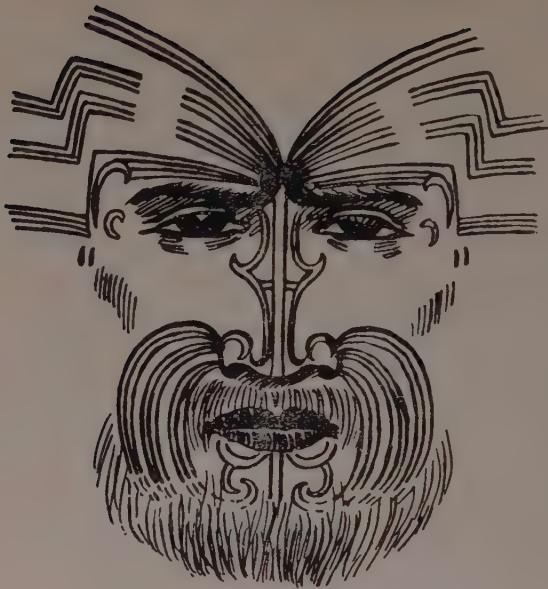
I have received a brief note regarding the gods of Niua Fo'ou, one of the most distant islands of the Tongan Group, lying midway between Vavau and Samoa. This is a hilly, volcanic island, with a lake in an old crater in the middle. It has been the scene of volcanic outbreak within very recent years.

The note states that the gods of Niua Fo'ou were three in number, namely Pig's Liver, the Octopus, and a large lump of Coral (*Bunga*). Neither the pig's liver nor the octopus could be eaten by their worshippers. Throughout Tonga the liver is a very special portion of the pig, and when on important occasions cooked food is presented to a chief the liver of a pig is taken and ceremoniously placed before him. Bunga (Coral) is the name of the chief of eastern Tongatabu from whom Motuku-vae-valu, the father of Muni, was hiding when his son discovered him. Bunga was overcome by that hero in a wrestling match. This Bunga was the possessor of two enormous *kava* plants, and of a white flying-fox from whose movements he read auguries.

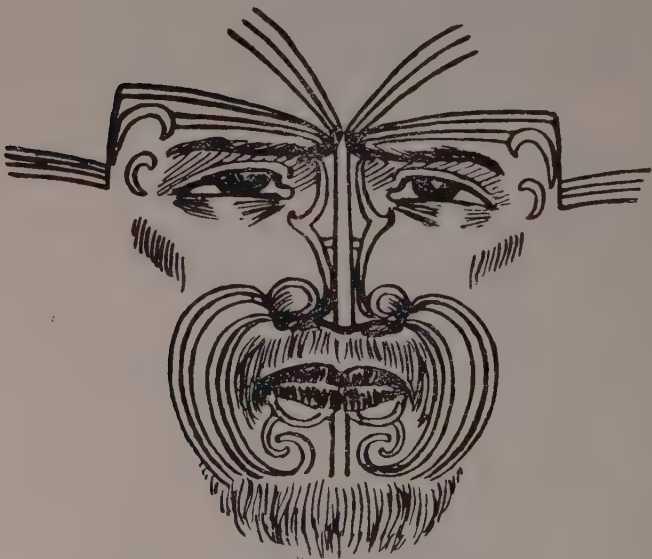
When Niua Fo'ou became Christian the people threw their coral god into the lake.

There are several gods mentioned by Mariner of which I have not been able to get any independent account. Mariner was best acquainted with Vavau, whereas the foregoing notes deal mainly with Tongatabu. As a whole, however, the Tongan people fit into a framework which may be constructed in Tongatabu. The chieftainships of the two northern groups have well understood relations with Tongatabu, all deriving ultimately from the Tui Tonga. It is not clear what was the first home of the Polynesians in the group, or what they found on arrival. Tradition points to their having come from Samoa, a conclusion which is supported by the general evidence of geographical distribution, and to their first settlements having been in the southern part, though the farthest from Samoa, in Eua and Ata. It is not impossible, that these southern settlers may have been pre-Polynesian, and that the acclimatisation of Polynesian myths amongst them was

of later date. The Maui stories may indicate a later wave of immigration. If the Vavau of myth could be identified, at least as far as the Tongan islands are concerned, with the present Vavau in the north of the group, it may be the stopping-place of a wave of Polynesian settlers who found the southern parts of the group already occupied by earlier Polynesian immigrants, or by non-Polynesian people. It is evident that free communication with Fiji is of old date. Various relationships with Fiji are manifest. The language shows layers or words which have come by way of Fiji, of which some have undergone the orthodox morphological modification, and some have not. Possibly the whole question will never be capable of other than conjectural solution. In concluding this very important note on Tongan religion I desire to express my obligations to Tangi, the Tui Haa-takalana and Consort of Queen of Tonga, to Tuivakano, the Premier, to the chiefs Ata, Ahomee, and Tamale, to the Revs. J. Havea, J. Taufu, H. Talia, and E. Tubou, all of the Methodist Mission, to Buleti, Havili, Fatai and many others who have gladly given such information as they were able about matters of which the recollection is fast fading. I have constantly used also the valuable, but all too small, collection of material in the late Dr. Moulton's Magazine, of which a large part was written by the late David Tonga. I desire also to express my obligations to the Rev. R. O. G. Pape, Chairman of the Methodist Mission, and to Mr. E. W. Gifford, of the University of California, who visited Tonga under the auspices of the Bishop Museum, Honolulu, from August 1920, to May, 1921.



No. 1.—NETANA WHAKAARI
(Urewera and Ngai-Tama tribes) of Waimana.



No. 2.—TE KAURU MOKO.
(Urewera tribe) of Ruatoki.

MAORI TATTOOING SURVIVALS.

SOME NOTES ON *MOKO*.

BY JAMES COWAN.

THE fully tattooed Maori whose face was completely covered with lines of blue-black *moko* is no longer to be seen. In our young days in such districts as the Waikato, the Rohepotae, the Bay of Plenty and the Rotorua-Taupo country, an elderly native whose face was not more or less decorated with the chiselled engravings wrought by the *tohunga-ta-moko* was almost a curiosity. Now the tattooed male Maori has all but vanished from the face of these islands. For two or three years, during which I had travelled a good deal through native districts, as far north as the Nga-Puhi country, I had not observed one tattooed man; all my old acquaintances with deeply-*moko'd* faces had passed to the Reinga-land. However, on a visit during January of this year to most of the settlements of the Urewera or Tuhoe people I found that there were still in the land of the living several men—all old Hauhau warriors—whose features were scrolled with lines of tattooing. Of two of these men I made careful sketches, taking pains to record any peculiarities of pattern, for purposes of comparison with designs among other sections of the race. It was with intense pleasure that the *pakeha* once more set eyes upon relics of the art that has almost disappeared from Maori ken, and addressed his salutations to the *moko*-adorned veterans of the bush-trail.

The best tattooed Maori seen was Netana Rakuraku (Whakaari), of Waimana, a chief of the Ngai-Tama and Tuhoe tribe. Netana (Nathan) is a tall, lean soldierly man, with the erect bearing of the old-time *toa*. His deep-set keen eyes glitter with something of the ancient fire and restlessness from under thickly tattooed brows. Like all the old men of his tribes, he was on the war-path for several years in the period 1864-71. His age is about eighty-five, an estimate based upon his statement that he was a boy so high—indicating the height of a child four or five years of age—at the time of the Treaty of Waitangi. His well-shaped, rather small features are closely engraved with the dark-blue lines of *moko* on forehead, eyebrows, nose, cheeks, lower lip and chin. (See illustration No. 1.) The *moko* pattern on the chin was not easily traceable owing to the short beard.

The most remarkable feature of Netana's face-engraving is the break in the two middle rows of *tiwhana* on the forehead. This interruption in the pattern is not often seen in Maori tattooing; I can recall many instances of incomplete marking in that the curving lines are carried only a short distance up from the starting place between the eyebrows, but it is most unusual to find them continued after a break of an inch or so, and then carried on in a symmetrical zigzag to the side of the head. I think this variation in the *tiwhana* lines is peculiar to the Arawa and Tuhoe and some of the Bay of Plenty people. It is to be observed in the tattooing of curved figures in the Arawa country; an example is the elaborately *moko'd* Hou-taiki effigy at the foot of Ngati-Whakaue's flagstaff on the *marae* at Ohinemutu.

Netana informed me that he was tattooed before the beginning of the first Taranaki war (1860). The operation was performed at Tauarau, the principal village of Ruatoki; the artist (*tohunga-ta-moko*) was a hunchback Maori. Both the *uhl-toroa* (albatross-bone chisels) and the *rino* (iron chisels) were used at that time. The operation was a *tapu* ceremony, and it was done preferably in the *Takurua*, the winter season. The artist was always well-paid; the choicest of foods, such as preserved birds, were brought to his quarters. In Netana's case the work occupied about two weeks. The tattooer did not repeat any *karakia* as he worked, but he chanted *waiatas* (songs) during the process of engraving to distract the patient's attention from the pain and make him look pleasant (*kia parekareka*). The first part incised and pigmented was the *rerepehi*, the curving lines from nostril to chin; each cheek occupied a day. Next the *tiwhana*, the rainbow-like curves on the forehead over the eyebrows were drawn; this section took two days. Then the nose was tattooed—the straight lines from bridge to tip of nose, the *ngu* or spiral lines on the sides near the eyes, and the *poniania* or spirals following the curve of the nostril. The lips and chin were tattooed last. Netana found the most painful sections of the operation were the lines on the top of the nose and the lower lip.

A compliment from the writer, as he made a pencil sketch of the face-engraving, upon the symmetry and fine workmanship of Netana's *moko*, brought the remark from the veteran that the tattoo was a man's most durable possession. He quoted a proverb of his people: "*Taia o moko hai hoa matenga mau*"—"Have your face adorned with tattoo, to be your companion until death." "You may lose your most valuable property," explained Netana, "through misfortune in various ways; you may lose your house, your *patupounamu*, your wife, and other treasures—you may be robbed of all your most-prized possessions; but of your *moko* you cannot be deprived except by death; it will be your ornament and your companion until your last day."

Te Kauru Moko, of Te Rewarewa, Ruatoki, is one of the oldest men in the Tuhoe tribe; he is between eighty-five and ninety years

of age. His *moko* (see illustration No. 2) consists of a single series of short *tiwhana* lines (three) on the brow; the *kape* design over the eyebrows, extending thence to each side of the head above the ears; incomplete design on the bridge of the nose, and the *poniania*, or nostril spiral; two series of *rerepehi* engravings, the outer one of three lines, the inner of two, from nose around the corners of the mouth to the chin, and partial tattooing in the usual pattern on the lower lip and chin. 'Te Kauru relates that a European who visited Ruatoki offered to purchase his tattooed head, paying for it in advance against his death. The old man gave the subject philosophical consideration, refraining from anger, but declined to make a deal, explaining that his *uri* (descendants, grandchildren) would die if he agreed to the proposal.

Waiwai te Kotahitanga, the principal man of Ohana-te-rangi *kainga*, on the Upper Whakatane, is partly tattooed on brow and cheeks, in the lines of *tiwhana* and *rerepehi*. We met this old Hauhau warrior—a veteran of Ngatapa—when riding through the dense forest at Manga-tawhero, on the Wharau range, between the Whakatane and Waikari rivers, and he was proud to exhibit his *moko*, explaining at the same time that there were much better tattooed men down the valley at Ruatoki, and on the Waimana. It was too dark in the twilight of the forest to take a photograph or to make an accurate drawing of the lines.

Including those mentioned, I know of only seven living *moko'd* male Maoris in the whole of New Zealand to-day. Five of these are of Tuhoe and kindred tribes; one is an Arawa, and one Ngati-Maniapoto. Netana and 'Te Awahou, of the Waimana Valley, are the most fully tattooed of these, but even they by no means bear a complete design of *moko*. Netana lacks the elaborately chased work on the lower part of the cheeks and near the ear that we have seen on so many men of the old type; also the *titi* in the centre of the forehead, and the finished spirals of the nose and below the eyes. A comparison of his tattooing with some of the types in Major-General Gordon Robley's work "*Moko*," or with the paintings in the Lindauer gallery in Auckland will show how incomplete are the existing examples of face-engraving by the side of the marvellously-chiselled visages of New Zealand's earlier days.

Netana gave me the names of Tahakawa, of Tanatana, on the Waimana River, and Patu-moana, of Ngahina village, near Ruatoki, as two men still living tattooed with the *rerepehi* pattern only. I have since heard that Patu-moana is dead. Among the Arawa, Hohua, of Paengaroa, has an incomplete *moko*.

Unlike some of the old irreconcilables elsewhere, who though untattooed regard their lineaments as *tapu*, the venerable Tuhoe relics of a vanishing age are in no way loath to sit for the camera and the

pencil. Netana and Te Kauru waited very patiently while I made sketch maps of their faces. With a kodak it is difficult to get satisfactory results in the photographing of tattoo; in fact for any camera it is desirable to black over the miniature trenches first with a fine brush or with crayon—provided, of course, the subject is willing.

The face-tattooing of the men, a practice discouraged by the missionaries but revived in the war days of the sixties, was discontinued long before 1870. The late Mahutu te Toko, of Waikato, told me that his face was tattooed at Tokangamutu (near the present town of Te Kuiti) by a *tohunga* named Te Huki, from Kawhia, some time after the close of the Waikato War. When the Pai-marire religion of Te Ua spread to the King Country, and the feeling against the whites became intensified thereby, the Maori king Tawhiao announced that he desired his young warriors to have their faces tattooed and to revert to the customs of their ancestors. Mahutu, who was Tawhiao's cousin, was one of those who submitted themselves to the operation; the date would be about the beginning of 1865. "But our young men no longer desire the *moko*," he said, "and there is not one *tohunga-ta-moko* alive in the Waikato who could tattoo them if they did."

The last well-tattooed men of Nga-Puhi, within my own knowledge, were Ngakuru Pana, of Waimamaku, Hokiango, and Kamariera Hau-takiri Wharepapa, of Mangakahia. Wharepapa died in May, 1920. He was a man with a rather remarkable history. He was one of a party of northern Maoris who went to London from Auckland in 1863 in the ship "Ida Zeigler," and during their stay in England were presented to Queen Victoria. He brought back a white wife, an English woman, who had become fascinated with the handsome young chief; she soon tired of life in a Maori *kainga*. Lindauer painted Wharepapa in the seventies for Mr. H. E. Partridge of Auckland; and in more recent times, C. F. Goldie secured him as one of his models for studies of tattooed Maori types.

Many of the most famous *tohungas* of former days were not tattooed, for the reason that they were so highly *tapu* that no one could handle their sacred heads.

The *rape*—the closely spiralled tattooing on the breech—is an adornment possessed by a few of the old Maoris who are *moko*-marked of face. Many natives contented themselves with the engraving on one side only. I remember my old acquaintance Honana Maioha, of Ngati-Mahuta, was so ornamented; it was considered by some sufficient for the purpose of war-dance parade. The late chief Tamaikowha, of Waimana, had a *rape* on one side only, as his relative Netana recalls. I know a European, an old *pakeha*-Maori in the King Country, still living, who was tattooed with the *rape* design some time in the early seventies.

The Maori woman is more conservative than the man in respect of this facial adornment. Many hundreds, probably several thousands of women still bear the lip and chin engraving of the tattooer's *uhi*. *Kauae* is the term for this design, which varies slightly in the various districts of the Island. The custom is, however, falling into desuetude, and the tattooing as practised nowadays is by no means so thorough or so perdurable as that which was universal twenty or thirty years ago. The *kauae* of to-day is engraven with a row of needles, instead of the old-time steel or bone chisel, and the effect produced resembles a blue stain rather than the indelibly-incised pattern seen on the chins of the elderly women. The art is practiced chiefly in the Bay of Plenty settlements, the Rotorua-Taupo country and the Waikato. A skilled wood-carver is also sometimes a *tohunga-ta-kauae*, but a young woman who wishes to have her features thus permanently beautiful is frequently obliged to travel a long distance to the artist's home. There is a half-cast at te Te Teko who is a skilful tattooing operator, and there is another on the East Coast. An elderly woman of the Ngati-Whakaue tribe, Rotorua, is a tattooer of the *kauae*; she uses needles set closely together. The operation to-day is usually a mere pricking-in of blue pigment in the manner of the sailor's and the Japanese artist's tattooing. Nevertheless the ancient patterns are closely followed, and the delicacy of the design gives artistic finish to the chin of brown womanhood.

The native-born *pakeha* New Zealander reared in the neighbourhood of Maori communities has grown up accustomed to the sight of the *moko*, and there are, no doubt, many who, like the writer, regret the passing of the grand old warrior tattoo, and who regard the lingering fondness of the conservative woman for the *kauae* as a trait which should be encouraged. Scientific sympathy with the preparation of ancient artistic craftsmanship should extend to this, the most characteristic race-emblem of old Maoridom.

THE AWANUI (KAITAIA CARVING) LINTEL.

F. WAITE.

[There are a few matters in the following notes by Major Waite and H. D. Skinner, that, we think, require amendment. For instance, we have used in the former article the term "Kaitaia carving" to describe the find which has raised so much interest, and it is quite unnecessary to use "Awanui lintel," as leading to confusion. Therefore, wherever the latter term is used by the authors, we have placed the words "Kaitaia carving" after it in square brackets. Besides this, it has got to be proved that the carving is that of a lintel, over a doorway, some of us doubt it.—EDITOR.]

THE line drawing and the notes on the recently-discovered Kaitaia carving published in the June, 1921, number of this "Journal" are of great interest to all lovers of New Zealand. For it is often charged against us that this land has "no history." The papers published from time to time by the Polynesian Society are certainly disproving the charge.

Not as one who has any deep knowledge of Maori or other Polynesian art, but as one who has been obliged at times to sift conflicting and fragmentary evidence, may I set down a few notes suggested by this carving and the article referring to it in the "Journal"?

Though there is, as Mr. Skinner suggests in his notes, some evidence to connect the two terminal beasts with the *manaia*, it is more probable that his reference to Easter Island suggests the key to the problem. In the Otago University Museum there is a specimen of the carved wooden lizard (*moko miro*), and the label indicates that it was used at the opening of houses of importance. Then in Mrs. Scoresby Routledge's volume, "The Mystery of Easter Island," on page 243, we read: "Ngaara himself attended the inauguration of any house of importance. The wooden lizards were put formally on each side of the entrance to the porch, and the *ivi-atua*, who 'went with him like a *tatanae*,' were the first to eat in the new building." Here we have a lizard in all his nakedness, and the terminals of the Awanui lintel [Kaitaia carving] seem to me to be undoubtedly lizards. The "teeth" are not really teeth, but the frill one notes on

many lizards; we have the suggestion of the four legs; the first "chevron" would seem to be the lizard's tail, and the other two chevrons merely duplications of the tail motif.

By way of purest suggestion, may I draw attention to the Editor's note (Page 95): "The raven *totem* poles frequently represented, as Carson states, 'a raven with a man between his wings. This is to show that he could become a raven or a man at will.'"

Is the "Ngaara" mentioned in Mrs. Routledge's book the real name of a man, or does it denote his office as one supernatural, like the Maori "Ngarara?"

Following up this line of thought, the "Ngarara" being some sort of a crocodile remembered traditionally, and now represented by a New Zealand lizard, may this lintel [carving] mean that the "ngarara" pictured in the centre is one of these supernatural beings that could turn himself into a crocodile (or lizard) at will?

H. D. SKINNER.

Major Waite has been good enough to let me see his suggestions as to the origin of the two terminal figures in the Awanui lintel [Kaitaia carving]. In my previous note on the subject* I was concerned principally to prove that the figures were of Maori origin. My method of proof was to show that the arrangement of the figures in the Awanui [Kaitaia] examples followed the arrangement of figures in one of the commonest varieties of Maori lintel, and further that the terminals in a selected group of Maori lintels could be arranged in series, the typical *manaia* standing at one end, the Hauraki terminal in the middle, and the Awanui [Kaitaia] terminal at the other end. From this I drew the conclusion, supported by other evidence, that the *manaia* had developed in the direction of the Awanui [Kaitaia] terminal, and further that that terminal was in fact a rendering of the *manaia*. My first conclusion still stands, but the Easter Island evidence advanced by Major Waite, seems to dispose effectively of the second conclusion, for it shows that, at Easter Island, reptilian figures carved in wood were placed on either side of the doorway on ceremonial occasions. The reason for placing the figures in that position has not yet been recorded, but they were evidently considered a good omen. If it were ever thought desirable to associate them permanently with the doorway that could easily be done by carving them on the lintel. It would seem that this was actually done early in the development of Maori art,† and that the

* "Journal Polynesian Society," Vol. XXX. (1921).

† The bird-headed man of Easter Island, which is closely allied to the *manaia*, is sometimes shown in an attitude approaching quadrupedal progression. Whether this is due to the influence of the reptilian form, as seems almost certainly the case with the bowed forms of the *manaia*, is doubtful.

reptile form strongly influenced some renderings of the *manaia* as indicated by the Hauraki *manaia* and related forms. This would occur the more easily as the *manaia* was also carved on lintels and in the same position as the reptilian figure. It seems probable, therefore, that the Awanui lintel [Kaitaia carving] belongs to an old type which has strongly influenced some other types, and that the terminals are reptilian and are allied to the *moko miro* of Easter Island.

Major Waite is probably right in his suggestion that Maori and Easter Island lizards represent the crocodile, traditionally remembered; for a crocodile cult, more or less attenuated, exists in the Malay Archipelago, in Dutch New Guinea, Torres Straits, the Papuan Gulf, and the Massim area.

Dr. Haddon has suggested* the probability of its former occurrence in the Solomons. That the Maoris had such a traditional remembrance of the crocodile seems to be indicated by the tales of the water *taniwha*, and also by the drawings in the Lay's Cave, rock-shelter, South Canterbury. But as there is some evidence that both lizard and crocodile were venerated in the Massim area, the veneration of the lizard at Easter Island and in New Zealand may be independent of the crocodile. Suggestions as to ultimate origins are interesting, but they are, in the present state of our knowledge, highly speculative.

In Mr. D. M. Wilson's article "Ancient Drains in Kaitaia Swamp," which appeared in the last number of the "Journal," the constructions which I have called "canals" are described as "drains." As the distinction is of importance it is worth while discussing the new evidence which Mr. Wilson adduces.

The structures in question are known in all parts of New Zealand, from North Otago to North Auckland, and until the discovery of the Awanui lintel [Kaitaia carving] they seem always to have been called "eel-cuts" or "canals." The most extensive series thus far recorded is in the swamps at the mouth of the Wairau, at the north end of the South Island, a series that has been described in detail† as shown to be not an ancient drainage system, but a comparatively recent system of canals designed for eeling and fowling. In these pursuits extensive use was made of canoes, which were polled along the shallow waterways, carrying traps to the numerous eel-weirs and bringing away cargoes of eels.

With the discovery of the Awanui lintel [Kaitaia carving] a new explanation has been advanced by several authors, prominent among

* "Decorative Art of British New Guinea." 1894 Page 201.

† W. H. Skinner: "Ancient Maori Canals." "Journal Polynesian Society," Vol. XXI., p. 105.

whom is Dr. Macmillan Brown. He sees in the structures under discussion a network of drains, eloquent proof of an ancient teeming population forced by the pressure of hunger to reclaim waste swamps for purposes of horticulture. On this basis he conjures up a strongly-organised state, with supplies of slave labour, and suggests that over-population may have been accentuated by the isolation of the North Auckland peninsula by a strait where the city of Auckland now stands. He further suggests that the reptilian terminal of the Awanui lintel [Kaitaia carving] may be a reconstruction by a scientifically-inclined neolithic New Zealander of some great reptile of the Mesozoic, whose bones were revealed to sight in the catyclism of a great earthquake. Dr. Macmillan Brown has not published the evidence on which these novel theories are based; indeed, Mr. Wilson appears to be the only supporter of the "drain" theory who has felt the necessity of adducing evidence. His paper is interesting and valuable, both for its map and for a large amount of new information which it contains. But it supplies no evidence whatever that the structures were designed to function as drains, by which Kaitaia swamp was ultimately to be converted into wide *kumara* plantations. Indeed, Mr. Wilson's statement that the Maoris "are always careful to have their *kumara* plantations well drained, and dread the intrusion of too much water, which destroys the *kumara* growth," weakens his argument from the start. For in view of this constitutional weakness of the *kumara* against the damp a very high degree of proof will be required before the draining of swamps by the Maoris to provide *kumara* fields can be regarded as established.*

It is admitted that the Maoris sometimes drained lagoons in order to catch the eels they contained, as in the case of the small lagoon at Nga Motu, near New Plymouth, which was drained before the great siege of 1832.

Such being the case, we may be excused if we look elsewhere for an explanation of these waterways. Fortunately we have not to look far, for Mr. Wilson himself supplies the evidence. In reporting information given him by the Messrs. Masters, he says (p. 187),

*The use by Mr. Wilson of the word *kumara* has led Mr. Skinner into these remarks on drains, and we think he is probably not aware that in other parts of New Zealand there are drains—not used for eeling—but to drain the land for a crop, such crop not being *kumara*, but *taro*, which requires a moist soil to flourish in. Judge Manning in "Old New Zealand" mentioned the fact that the Maoris did drain land for crops (without mentioning what crop), and, if our memory serves us, others are to be found at the Great Barrier, the Thames, Waikato, and other places. The drains mentioned by Mr. Wilson on the Maungataniwha swamp were certainly not for eeling, for no eels would go up that mountain. The *kumara* requires a dry and gravelly soil. The inference then that may be drawn from the upper parts of these Kaitaia drains is, we surmise, that the drains were cut for *taro* growing.—EDITOR.

"They also found in places stakes across the large channels, which would suggest the remains of eel-weirs. The nice curved lines of the main drains suggested the use of canoes on them for transport." This evidence by itself would indicate the strong probability that the waterways are strictly comparable in purpose with those of the Wairau, a probability which is rendered a virtual certainty by the closing sentence of Mr. Wilson's paper: "One old Maori told Mr. Stewart Masters, about forty years ago, that the drains were of Maori origin. The Natives had numerous eel-weirs across them, and a big flood came down from the hills and the weirs blocked up the drains, holding the wash; they were never cleared, and so the system fell into decay." This new Maori evidence adds confirmation, if any were needed, to the long-accepted explanation of the waterways.

The sole evidence yet advanced of any considerable antiquity is the rise in the surface of the swamp. But it is obvious that a process of this kind may have been comparatively rapid, and no evidence has yet been brought forward to show that in the case of Kaitaia Swamp the process has actually been a slow one.

Mr. Wilson places on record the discovery, in circumstances exactly parallel with those of the finding of the lintel [Kaitaia carving], of a carved panel, which was taken from the district and has since been lost sight of. From the description it seems not unlikely that this panel is the finely carved one purchased from an Auckland dealer by Dr. A. K. Newman, and described and figured by him in "Transactions N.Z. Institute," Vol. XXXVIII. (1905).

It is also figured by Hamilton in Bulletin No. 1 of the Dominion Museum. It is important that the panel should be traced, as it will throw light on other aspects of the art of the school to which the lintel belongs.

The Auckland Museum has recently received a beautifully carved bone pendant, found at Whangamumu, North Auckland, which, as all who study it will agree, Mr. Cheeseman is right in ascribing to the same school of artists as the lintel. As to the racial affinities of the artists who carved lintel and pendant several suggestions have been made. 1. Dr. Macmillan Brown has suggested that they belonged to a numerous and powerfully organised people who reclaimed the swamps in order to meet the problems of over-population. As this is merely a suggestion and no evidence has yet been adduced in support, it is not necessary to discuss it at present. 2. Mr. D. M. Wilson's suggestion of Moriori origin is in the same case. It may be pointed out, however, that there is no evidence that either lintels as an architectural feature, or canals for any purpose were ever used by the Morioris at the Chatham Islands. 3. Mr. Cheeseman and Mr. Percy Smith have tentatively suggested the legendary

Maruiwi* as responsible. The only information we have about Maruiwi is that supplied by Whatahoro's informants and is to the effect that they were a folk so primitive that they lived in poor lean-to shelters, went naked, or clothed only in leaves; kept no genealogies, had no cultivated foods, and knew nothing of agriculture, and were, in brief, "an idle folk and a chilly," with a culture at no higher level than that of the Australian blacks. Yet on this hypothesis these folk, though ignorant of agriculture, are now credited with draining swamps in order to cultivate the *kumara*, and are held responsible for two of the finest pieces of carving ever found in New Zealand. There is, in fact, as little basis for this hypothesis as for either of the preceding ones.†

At present, therefore, we are not justified in concluding more about the origin of lintel and pendant than that they are the products of Maori artists of a highly developed local school. That this local school was an ancient one appears to be probable, but even on this point we have as yet no decisive evidence.

* I strongly object to my name being in any way identified with Maruiwi as a name for the old Tangata-whenua, or first settlers in New Zealand. Maruiwi were a branch of those original people of which there were many, but so far as can be gathered, by no means the most important. Their dramatic fate has perhaps given them undue prominence.—EDITOR.

† Whether the Tangata-whenua made these carvings or not is by no means proved. But Mr. Skinner is only right as to these only being Whatahoro's record of these people, in so far as it is the only one in print. Hamiora Pios' eleven MSS. volumes with the Society (for which we have to thank Mr. Elsdon Best) have a good deal to say about the Tangata-whenua. If health and time permit we hope to translate Hamiora's notes.—EDITOR.


“TE TUHI-A-MANAWATERE”

AND OTHER LEGENDS OF MARAE-TAI, AUCKLAND.

BY G. GRAHAM.

(As narrated by Anaru Makiwhara, of Ngati-tai.)

ON the foreshore to the east of Howick grows a large pohutukawa known still by Ngati-tai (the local Maori tribe) as “Te Tuhi-a-Manawaterere.”

This man Manawaterere came from Hawaiki, he did not come in a canoe, he glided over the ripples of the waves. He came by way of Hauraki to Marae-tai (Enclosed Sea). He landed at this pohutukawa, and made his mark (*tuhi*) thereon, using a kind of red ochre paint known as Karamea. The mark he made was thus  and was a sign to those following that he had come that way. Hence a proverb in respect of things or persons lost and being searched for among us the Ngati-tai: “*Ma te tuhi rapa a Manawa-tere ka kitea.*” “By the vivid mark of Manawa-tere it will be found.”*

Then he went on to Ora-waho, which is the tidal passage between Rangitoto and Motu-tapu Islands. Here he was drowned, for he was not conversant with the *karakia* necessary to placate the two reptile guardians left there to guard these places by Kahu-matanomoe.

These reptiles (*ngarara*) are still to be seen, their names are “Moko-nui-o-Kahu” and “Moko-nui-o-Hei, i.e., “Great lizard of Kahu” and “Great lizard of Hei.” Kahu left one at Pehi-manawa (Home Bay, Motutapu), and the other at the Rangitoto foreshore, near Orawaho. It was that man Kahu who named those islands after places so called in Hawaiki. Those lizards are still to be seen on that place at Rangitoto. They are now turned to stone. Another name for them is “Nga-moko-rua-moe-titiro a Kahu.” (The two lizards sleeping with open eyes of Kahu). Kahu-matamomoe left them there; one belonged to him, another to Hei, his Uncle. Kahu was returning from Kaipara to Moehau to see Huarere, whom he told where he had left those lizards. Hence it was that Ngati-huarere, formerly claimed these districts, and for a time lived at Orakei Bay, the name of which is Okahu (i.e., O-Kahumatamomoe).

* This resembles the Urewera proverb given by Best in “Stone Implements of the Maori,” p. 163, in respect of the finding of greenstone pebbles in river beds:—“*A ka kitea i reira, e tuhi ana, e rapa ana,*” an allusion to its being found by means of its glistening appearance.

It was Te Pere-tu, an Arawa ancestor of Waiohūa, who gave the *mana* to those *ngarara* to guard that Island of Rangitoto, for it was anciently a Rāhui-Kaka (parrot preserve) of that man. The Kaka fed on the bush foods plentiful on Rangitoto in ancient times, for it was then covered with a forest of Rata and Pohutukawa trees. Hence another ancient name for Rangitoto, "Nga huruhuru a Pere-tu." (The hairs of Pere-tu).

Also the name of the three summits of Rangitoto are derived from this ancestor Pere-tu, being named "Nga pona-toru a Pere-tu." The three knuckles of Pere-tu," as likewise were named the hill-tops of Moehau (Cape Colville) "Nga pona a Tama-te-Kapua." The knuckles of Tamatekapua, which are six. Pere-tu had only three fingers; this was not a deformity, but a sign of his descent from a reptile god ancestor. Thus it is that carved effigies of ancestors are shown with three fingers, as a *tuhi* (sign) that such were men of godlike descent, though they themselves may have had hands like ordinary mortals.

KAVA DRINKING IN SOUTH AFRICA.

BY GEO. GRAHAM.

IN "Burney's Voyages," Vol. III., p. 137, is an account given of the voyage of the Dutch navigator, Hendrich Brouwer, wherein is described a ceremonial of the aboriginal inhabitants of Chili, which is of remarkable similarity to the Kava drinking ceremony of Polynesia.

The Dutch expedition had arrived at Chili, and an assembly of the local "Cacigues" and people gathered to discuss with the Hollanders the question of bartering European merchandise for gold. This assembly took place at Baldivia in September of 1643.

After detailing the object of the assembly—the narrative in Burney's work thus proceeds:—

"The day on which the general meeting took place, about thirty canoes went on board the ships with some cattle, and a large quantity of Schitic, otherwise called Cawan, which is a liquor in use among the Chilese; and is thus made: They take a quantity of a root called Inilie, which they roast in the sands, or they take it unroasted. This root is chewed by their women, and thrown into a great tub or vessel with water, and some other roots are added. They let it stand a day or two, when it works like our beer some of it is white and some of a red colour, and has a taste like our sour whey."

Here is a fair subject for discussion on the question respecting the affinity of the nations of the Old and New Continent. That there has been constant communication between Asia and America in the northern parts, no one will dispute, but that there has been completed a chain of human connection south of the equator between Asia and America has scarcely been so far surmised as to have become a subject of enquiry when Oliver Van Noort was on the coast of Chili,* the inhabitants of the Isle of Mocha treated him and his people with a drink called Ciei (so written by the journalist of his voyage), brewed in a similar manner, though more ludicrously described in the journal, and with which it is said the natives were accustomed to get intoxicated at their festivals. The Ciei and Schitic is evidently the same liquor, and it is probable that the difference which appears in the name, is merely one of orthography between the two journalists, or the difference in the manner of expressing the

* Van Noort visited this coast in March, 1600

pronunciation of the Chilese with the Italian pronunciation of Cici the words approach very near. The description of the Cici cannot be read without calling to mind the process of making the Kava in the South Sea Islands; and the similarity without any view to the present discussion, was remarked in the history given of Van Noort's voyage in the second volume of this work, though the name Cawan had not then been met with, for in the English translation of Bouwer's voyage published in Churchill's collection the name Schitic only is mentioned in the description of this liquor, and that of Cawan omitted as are too generally in translation many things which the translator in a licentious exercise of his judgment deems to be of no consequence, and it is only since the present volume has been in forwardness, that in examining the early Dutch publications, it was discovered.

It is indeed possible, but not credible without proof and circumstances, that coincidences so strong as the practice of this extraordinary mode of brewing and the beverage made by it being known by the same name, shall have been produced in two places by mere accident. It is allowed that by the conformity of languages a line of communication has been traced from the Indian Sea to Eastern Islands. The similarity if not identity of the Kava and the Cawan, as above described, cannot in any other way with so much appearance of probability be accounted for, as by supposing the communication to have extended all the way across the Pacific.

The square piece of cloth, with an opening to put the head through, as described in the dress of the Chilese, is also a common article of dress at many of the South Sea Islands, a similarity, however, on which little stress can be laid, as so obvious a convenience might easily occur in any country, but, the subject having been started, it is worth remarking.

ARAWA NOTES.

Obtained from Te Miroi, of Ngati-Tunohopu; *hapu* of
Ngati-whakaue.

By GEORGE GRAHAM.

RANGI-TIHI'S BODY MUMMIFIED.

WHEN Rangi-tihi died, his son Pu-moana took the body and preserved it by a process of drying—so that it might thereby be looked upon and wept over by his people living in distant parts. Having so prepared the body, he kept it in an elevated house (*atamira*). The body was wrapped in eight wrappings of *takapou* matting—hence the Ngati-Rangitihi proverb:—

“*E waru nga pu-manawa o te Arawa.*”

“Of eight are the wrappings of the Arawa.”

The meaning is, that this people are so well secured in the tribal territory, and their ethics so sound in tribal politics, that it would be difficult to displace them by conquest or discomfort them in assemblies where tribal discussions take place.

It also means that it is not easy to offend the Arawa; as it is beneath their dignity to take undue offence from inferior people—they are “thick skinned” just as if, like their ancestors, they were encased in eight wrappings.

The body of Rangi-tihi was ultimately placed in the same *urupa* as his father Uenuku-mai-Rarotonga.

CONQUEST OF ROTORUA BY NGATI-WHAKAUE.

Ngati-whakaue's olden home was Mokoia, in Rotorua Lake (that island is still a home of our people) as also Weriweri and Owkata. The wife of Manawa came from Mokoia to Ohinemutu to steep some *muka* (prepared flax fibre) in a hot spring hereabouts—i.e., at Tahuna, near by the below-mentioned house Tiki. Pukeroa, the *pa* near by, was at that time occupied by Ngati-Taoi, *hapu* of Tuhourangi, who anciently owned all this locality about Ohinemutu and Rotorua townships. The woman was grossly insulted by the Ngati-Taoi chief, Te Mocarite; so she returned to Mokoia Island, and complained to her husband. He sent his complaint to his relatives in the district. A large war-party then came of all Ngati-Whakaue and surprised the Tuhourangi people early one morning. A battle was fought on Te Tahuna, and Ngati-Taoi were defeated and expelled from Rotorua. Hence Ngati-Whakaue took possession of this place. Manawa was of the Ngati-Korouatiki sub-tribe of Ngati-Whakaue.

HORO-I-RANGI.*

When Ngati-Whakaue had defeated the older tribes, they entered into possession of the whole country side. At Tihi-o-tonga (some five miles south-west of Rotorua) they occupied the Ngatautara *pa*, also

* This image is now in the Auckland Museum.

the Whetu-ngu *pa*. The latter *pa* is situated on a plateau, access to which is by a pathway up the cliff face. The path is artificially improved by steps cut into the rocky surface. Here lived Tutanekai,* son of Whakaue; that is so to say, this was one of his homes. Hence the name of that pathway Te Ara-kari a Tutanekai (the pathway excavated by Tutanekai). At that cliff-face is also to be found the image (*pakoko*) called Horo-i-rangi. This was an ancestral goddess—otherwise a guardian of us the descendants of Whakaue. She was also the guardian of the food cultivations and stored foods of that *pa*.

When the Ngati-haua war-party under Te Waharoa attacked Rotorua (in the early 19th century) part of his people came by way of Te Tihi-o-tonga—and it was then that this figure was damaged—a thing which Nga-Puhi previously had not done. Horo-i-rangi was an ancestress in Hawaiki, and did not live in New Zealand.

OHINEMUTU AS A NAME PLACE.

This name Ohinemutu is not the name that the place was formerly known by, but it is the name of a large stone which lies in the cemetery area to the west of the Anglican Church, and near the stone boundary wall. This stone is an “*uruuru-whenua*,” and the name originated in a *patere* (song of derision) composed by the daughter of Te Kahotu as below narrated. The olden name of Ohinemutu was Tukutahi; and Oruawhata was the name of the locality generally.

GATEWAYS OF THE ANCIENT PA.

Where now runs the cemetery wall, was formerly the outer trench and parapet (*maioro*) of our olden *pa*. There were two *waha-roa*, or entrance gates to the *pa*. One was called “Tiki” the other “Te Roro-o-te-Rangi” both names of Ngati-Tunohopu ancestors. Of Tiki I give the genealogical table (he was not the Tiki often mentioned as Tutanekai’s *mokai*—this was a person of inferiority). It is after Tiki that our ancestral house was named which now stands at Pahou in this village. Te Wharetoroa built it to commemorate that ancestor, and it replaced the older house of that name.

The gateway effigy “Tiki” is now in the Auckland Museum—the effigy of “Te Roro-o-te-Rangi” disappeared many years ago.

THE STONE “WAI-KAREAU.”

There is another stone at Ohinemutu known as above. It is that large stony surface at Ru-tau just outside the cemetery wall near Ohinemutu. It also was formerly an “*uruuru-whenua*.”

Ru-tau is that spot on the lake-shore outside the cemetery on the western side, and means the Halter-swaying (as by the wind).

* The famous lover of Hine-moa.

A NGATI-TE-RANGI INVASION AND DEATH OF TE-KAHOTU.

In the times of Haerehuka there was much inter-*hapu* quarrelling. Ngati-Rangi-wewehi invited their relations Ngai-te-rangi to come and assist them to attack Ngati-Whakaue at Rotorua. So came a war-party under the Ngai-te-rangi chief Kahotu. After several minor fights the main body of Ngati-Whakaue met the invaders in battle at Waiteti (east of Ngongotaha Railway Station). After a struggle the invaders were defeated. The battle took place on the ridge still called Kahu-hora-noa—also the name of that fight; so called because they left their clothing spread about, and in their flight did not have time to collect the same. Te Kahotu was among the slain.

When the defeated war-party returned to their homes the daughter of Kahotu lamented her father's death. Being unable to induce her people to organise a party to try and obtain revenge, she gave vent to her feelings of rage in a *patere* as above mentioned. Part of this *patere* runs thus:—

Kia hoatu ki a Ngati-Maru.

Ki to kainga ki Te Pukeroa—

Omaoma ana te Ngutu-maioro ki Ohinemutu.

Ki te huruhuru o taku peha.

Oh that Ngati-maru had been awarded

Thy village home at Te Pukeroa,

And that as the parapet defenders at Ohinemutu were fleeing.

They had come within the reach of the hairs of my body.

This song gave prominence to the stone Ohinemutu, which then became the name of this village.

TE HORO-I-HUAKI.

The “land slips gap”—this is the name of that bare cliff-face on the east of Kawaha Point on Rotorua Lake—and was the place where the Nga-Puhi assaulted the *pa* at Kawaha Point, as they were unable to do so at any other point.

It was here that were captured, by Nga-Puhi, some of our women, hence the reference in the lament composed by one of them over her dead child, born in the wilderness when she escaped:—

Mokai a Te Kahu

I te tua-one i raro ra.

I roa to whakakeketanga

Te Horo-i-te-Huaki.

Oh slave of Te Kahir!

'Twas on the sandy shore below

That thy dragging downwards was delayed

At the land slip gap of Te Horo-i-te-Huaki.

Here an obstinate struggle took place, as some of Ngati-Whakaue stoutly resisted the Nga-Puhi foragers.

THE ORIGIN OF THE STARS.

[The following was written by some unknown old man (old—because of the character of the writing), who was probably of the Ngati-Pāka tribe of Wairoa, Nuhaka and Te Mahia, on the East Coast of New Zealand, which may be judged by the dialect, and from the fact that the paper from which these notes are extracted, gives several genealogical descents to Ihaka Whanga, a very well-known chief of those parts in the latter half of the nineteenth century. This is one of the late Samuel Locke's papers, now with the Society. One would much like to have questioned the old man on the meanings he would have given to the name of the stars. My translation of his *karakias* is, I fear, only an approximation to the meaning of the original.]

TRANSLATION.

On the death of Hine-ahu-one (woman-made-of-earth; the first woman), the wife of Tane-nui-a-rangi (Great Tane-of-heaven), he cohabited with his own daughter, Hine-titama. During their dwelling on one occasion Hine-titama said to Tāne, "Who is my father?" Tāne pointed to his thighs. Hine-titama was overcome (with shame) at this answer, and fled. Tāne proceeded in pursuit of her, in vain, he could not overtake her. So he remained (disconsolate) at his home.

Hence it is that he brought forth the stars. There were four baskets (or receptacles) into which the stars were gathered, and their names are as follows: "Haruru," "Taiaaroa," "Maemae," and "Whiriwhiri." When he placed the stars in these baskets the following *karakia* (or incantation) was recited:—

Rutua! rutua!	Beat! Beat!
Taia! taia!	Strike! Strike!
Whaoa! whaoa!	Place them in!

The following are the *karakias* of each basket:—

Haruru te rangi i runga	Resounds the heavens above,
Ka toro taku kete tapu	My sacred basket reaches out
He whetu tukua ki te rangi	To spread the stars in heaven
Io e, ko tana tama i whea, e.	O Io! his son, where is he?

That is the *karakia* for "Hururu." The following is for "Maemae" and "Taiaroa":—

Maemae, Taiaroa no nga whatu,
Ana ra taku kete hiku tautau e,
He kete hao tipua,
Ana ra taku kete hiku tautau e,
No Hawaiki.
Ana ra taku kete hiku tautau e,
No nga kakano,
Ana ra taku kete hiku tautau e,

Maemae and Taiaroa from the
stars,
Behold my basket with its pen-
dulous end,
'Tis a basket to enclose the
miraculous,
Behold my basket with the pen-
dulous end,
Even from Hawaiki.
Behold my basket with the pen-
dulous end,
Containing the seed (of the stars)
Behold my basket with the pen-
dulous end.

The following is for "Whiriwhiri" basket:—

Ka whiriwhiri taku kete
Ka rangaranga taku kete
Ko Tu-tawake taku kete tu.

Twist (the stars) of my basket,
Plait (the fibre) of my basket,
My basket is Tu-tawake.

The reason why Tāne-nui-a-rangi carried the stars above, was in order to adorn the belly of his parent, Rangi-nui (The Sky-father), which stands above. These stars were gods of the Maori people; and this is the prayer we used to address to them:—

Whangaia mai Puanga-nui-a-Tonga
I te ata, kia kai mai te Rangi-tapu
He rangi aitu—e—
Ko Puanga, ko te matahi takurua
Ko te marua pipiri mai
Ko te toru, Aroaro-Whanui
Ko te wha, torotika whakarere
Ko te rima, Wawa
Ko te ono, Peke-tawhira
Ko te whitu, Peke-hawani
Ko te waru, Whiti-nga-kerekere
Ko te iwa, ko Taumua
Ko Tauroto, ko Tautukua
Ko Tau-o-manga
Ko Pakahi, ko Pakaha,
Ko te rua ko Hui-te-rangiora *

* Name of a cluster of stars, and also of a great navigator who visited the Antarctic and made many discoveries in the Pacific.

Ko Rongo-i-waho
 Ko Manini-tua, ko Manini-aro,
 Tauranga-te-ruhi, ko Te Pahekeheke
 Ko Te Mania-rua, ko Te Pahekeheke
 Ko Tupuranga-te-Pō
 Taku kainga ko Hawaiki.

The above is the *karakia whangai*, or feeding incantation of the stars.

TRANSLATION.

Sacrifice to Great Puanga (Rigel) of the south
 In the morning the sacred heavens may feed
 For it is a heaven of evil powers,
 Puanga who presides over the first (month of winter)
 The second month is the period of confinement (to the house)
 The third, named Aroaro-whanui (a star)
 The fourth is "straightness" abandoned
 The fifth is Wawa (? a star)
 The sixth is Peke-tawhiro (a star)
 The seventh is Peke-hawani (a star)
 The eighth is Whiti-nga-kerekere
 The ninth is Taumua,
 Together with Tauroto and Tau-tukua
 And Tau-a-manga
 With Pakahi and Pakaha
 The container is Hui-te-rangiora*
 Then Rongo-i-waho,
 With Manini-tua and Manini-ara
 Taurangi-te-ruhi and Rakau-tu-ka
 Mania-rua and Te Pahekeheke
 With Tupuranga-te-Pō
 My home is at Hawaiki.



NOTES AND QUERIES.

[309] Excavations near Aotea Harbour.

On the north head of Aotea Harbour, West Coast, North Island of New Zealand, about half-way along Mr. W. Phillip's station, there is a bare spur from which the sands have recently shifted, and whilst on a visit there we were shown by Mr. Phillips, what appear to be indications of a very old burying ground. The oldest Maori inhabitant there has no knowledge of any of his ancestors having been buried there. The indications are rectangles of various sizes, ranging from 4 ft. by 2 ft. to 4 ft. by 12 ft., from which the former covering of sand has moved. This sand will very probably drift back. The dark sand remaining in the depressions marks them very distinctly. I counted a dozen or more, and they were evenly and squarely dug, but not laid out in any systematic manner (Information derived from a friend who recently visited the place.)

A. W. SHIELD.

[310] Maori Population of New Zealand.

Regarding the Maori population of the Dominion, preliminary figures show the Maori population to have increased from 40,776 in 1916 to 52,554 in 1921. The latter figure includes 3055 half-castes living as Maoris. Of the total Maori population, 50,476 (males 26,672, females 23,804) are located in the North Island, and 2078 (males 1090, females 988), in the South Island. This shows that the Maoris are the largest branch of the Polynesian race.

EDITOR.

[311] The Manahune People.

In a note, page 82 of this "Journal," it was suggested that the Tongan people were acquainted with the Manahune under the name Haa-Meneuli. Mr. Collocot, of Tonga, was kind enough to make some enquiries on this subject, but so far can find no confirmation of the idea. The Haa-Meneuli appear to be Tongans.

Mr. F. W. Christian informs us that the Mana'une people of Mangaia Island, Cook Group, often referred to in Dr. Wyatt Gills' "Savage Life," are stated by Tauiera, their chief, to have come originally to Mangaia from Rapa-nui or Easter Island, and that in appearance they resemble the people of the Tokerau Islands.

If they did come from Easter Island, this furnishes a *very* slight link, with some carvings depicted by Mrs. Scoresby Routledge in her "The Mystery of Easter Island," which carvings are supposed to be Melanesian, as we suppose the Manahune people to be Melanesians. But the evidence is by no means conclusive, and the whole subject requires working up from the data to be found in this "Journal," Sir G. Grey's "Polynesian Mythology," "Ancient History of the Maoris," and possibly other works. This offers an opportunity to some of our younger members to clear the question up.

EDITOR.

[312] The Bayard Dominic Expedition.

We all know that through the liberality of Mr. Dominic that the Pacific is being studied from many points of view hitherto superficially performed. There are several parties of scientists visiting the various groups, principally Tonga, Samoa, the Austral Islands, and the Marquesas.

The first of the results of these investigations has just appeared in "Memoirs of the Bernice Pauahi Bishop Museum," Vol. VIII., No. 2. It is a paper by Mr. L. R. Sullivan giving the results of measurements of the body, etc., of one hundred Samoans of Savai'i and Upolu islands as gathered by Messrs. Gifford and McKern.

Mr. Sullivan's conclusions are that there is very little mixture of the Samoans with Melanesians, but, he adds, "In conclusion we may say at least that it is far more difficult to reconcile European racial origin for the Samoans and Polynesians in general, than it is to assume Mongolian affinities and origins." This is quite a new theory and a somewhat surprising one. Thirty-six portraits are given, few of them are like our recollections of the Samoans, the finest branch of the race. Superficially examined the Samoans show little mixture with Melanesians, as Mr. Sullivan points out, much less so than some other branches. *E Alii Samoa, 'ua Tinito 'outou!*
EDITOR.

[313] Ethnology and Archaeology.

In "American Anthropologist" (XXIII., 2., p. 129) A. L. Kroeber, Professor of Anthropology in the University of California, publishes "Observations on the Anthropology of Hawaii." He says, *inter alia*, "In this region archaeology and ethnology cannot be divorced even temporarily. There appear to be ancient remains of but one culture in the Hawaiian islands—at least nothing significant of any other has yet been noted. This culture is that of the inhabitants whom Cook found, and is given an apparently reliable perspective of at least some centuries, provided a critical attitude is not wholly laid aside, by native tradition. To those who view such material askance, it may be said with positiveness that the temper of the Polynesian and of the North American Indian as to legend is strikingly different, and that oral tradition thus becomes a far more reliable and valuable tool in Hawaii than on the continent. The result is that archaeological studies carried out as such would promise to become mechanical and barren, unless unforeseen findings should develop; and on the other hand ethnology pursued without reference to archaeology is unnecessarily intangible. There thus exists for Hawaii a fortunate condition of almost enforced correlation of the two lines of work such as in America is most nearly approximated in the south-west, but nowhere quite attainable."
H. D. SKINNER.

[314] Hawaiian Physical Anthropology and Psychology.

In the same paper Professor Kroeber has the following: "The impression that there is a Negroid strain in the Hawaiians can hardly be escaped. Their resemblance to less specialized Mongoloids, such as East Indians and American Indians, is even more striking. At the same time, so far as the Hawaiians may be representative of the Polynesians generally, there is no doubt that these people form a highly specialized race, not easy to include off-hand in one of the recognised primary divisions of mankind nor to ally specifically with any sub-division. The Polynesian temperament is also difficult to formulate. We are wont to think of these people as child-like, affable, impressionable, passionate, imaginative, volatile, gross, inconstant; yet very brief contacts reveal unsuspected qualities of reserve, shyness, humour, and stubbornness. So much is clear: their psychic life surely presents more sharply diverse facets than the coherent temperament of the American Indian."
H. D. SKINNER.



PROCEEDINGS.

POLYNESIAN SOCIETY.

THE Council met at the house of Mr. S. Percy Smith on the 8th December, when there were present: The President (in the chair), Messrs. M. Fraser, R. H. Rockel, P. J. White, Capt. Waller, W. H. Skinner and W. W. Smith.

After confirming the minutes of last meeting a letter was read from His Excellency The Governor-General accepting the office of one of our Patrons. Also from Mr. Downes, with thanks, for election as corresponding member, and from Mr. W. J. Wheeler resigning membership.

The following new members were elected:—

J. Frank Stimpson, Papeete, Tahiti.

George Bassett, Whanganui.

J. W. A. Ilott, 2468, The Terrace, Wellington.

Rev. Piri Munro, Ohinemutu, Rotorua.

The Council then considered a list of names of members who were much in arrear with their subscriptions, with the result that nine members were struck off the roll.

Congratulations were offered to the President on his partial return to health.

The following papers were received:—

The Kaitaia Carving. Major F. Waite and H. D. Skinner.

Kava Drinking in South America. G. Graham.

Ngati-Huarere and their Migrations. G. Graham.

The Fall of Mokoia. G. Graham.

Te Tuhi-a-Manawa-ine. G. Graham.

Notes on Peleni Words. F. W. Christian.

Notes on Chomoro. F. W. Christian.

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